

BOMP!

ENGLAND'S SCREAMING

**A Special Close-Up on the
BRITISH PUNK EXPLOSION!!**

Going all the way with
BLONDIE

DICTATORS:
Born to Rule?

Special Report:
**How to Make
Your Own Record!**

The **POLITICS**
of PUNK

IGGY POP
TOPS POLL!

The Return of
James Williamson

New Stars on the Horizon:

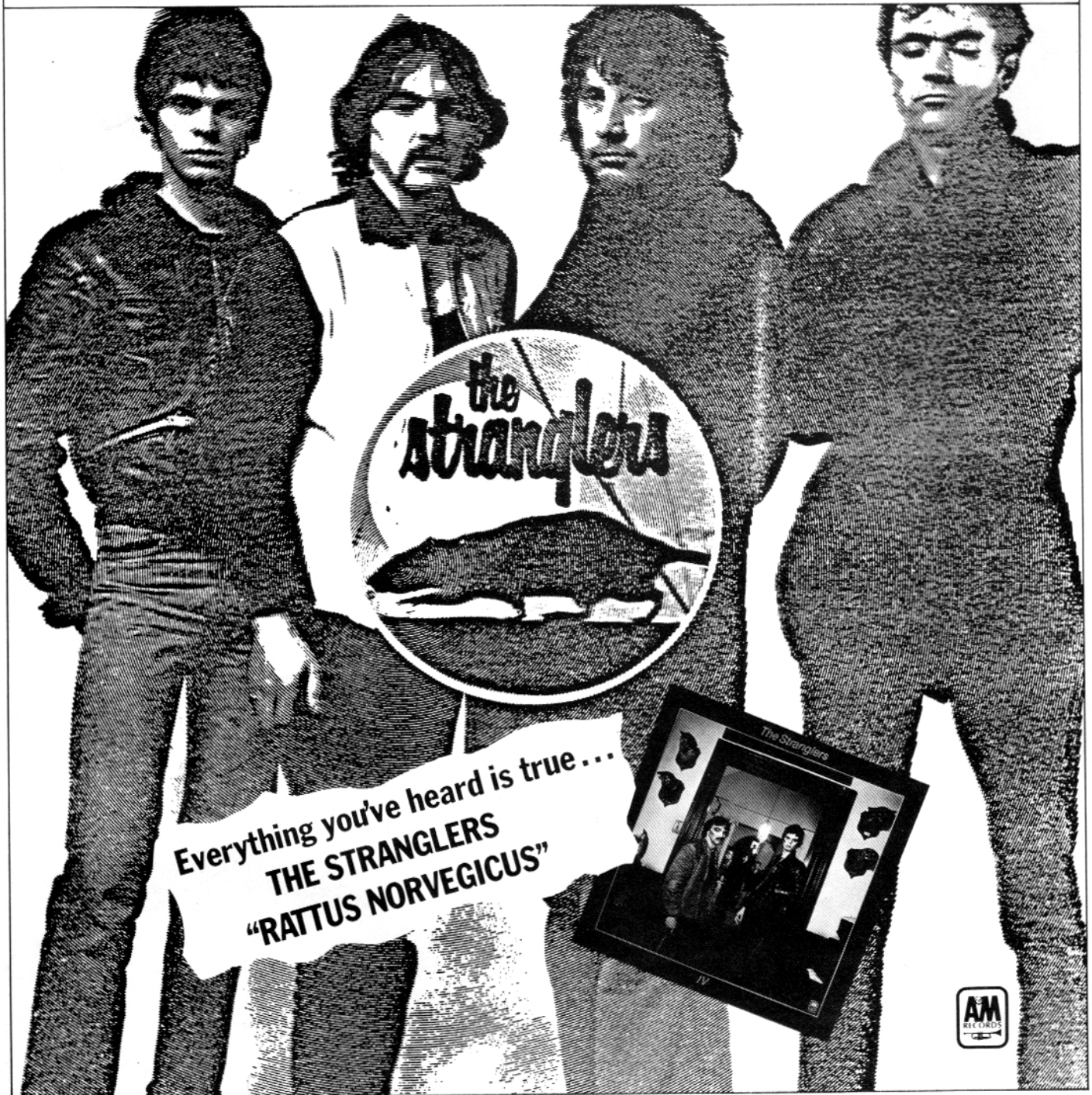
WEIRDOS
DMZ
ZEROS

SONIC'S RENDEZVOUS BAND

Plus:

**All-New Columns, Charts
and Special Features Galore**

“There is no good in a system unless there is an anti-system which is threatening it all the time ... youth can be a watchdog, it’s the voice of discontent ... what’s the point in making pretty little noises, you might as well use a vibrator.”



BOMP!

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Johnny Rotten, Man of the Year

Photo courtesy of Simon/Glitterbest

Cover design by David Allen.



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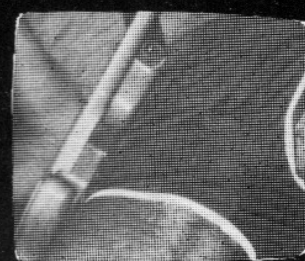
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IN DEFENSE OF ROCK THEORY

There's so much happening these days that it's all any of us can do to keep up with the news & events of the day, even with the hundreds of new magazines [see *fanzine reviews*, page 24] devoted to it. But with oceans of ink being spilled on punk coverage, the question of *why* all this is taking place, in this particular fashion, has been relatively overlooked. A few valuable 'think pieces' have appeared in the British pop weeklies, and over here in such wide-circulation papers as *The Village Voice* and *The New York Times* but no professional rock magazine, nor any fanzine, has run an analysis of recent events that was more than a superficial rehash of one of these.

Most articles of this nature have contained enough unique observations that I never tire of reading them, however it does seem to me that they all begin their arguments with a single unproven assumption: that rock & roll is coming back now because it *had* to, with the old stars getting lazy, a new generation coming up, sociological conditions, *bla bla bla*. It's all too easy to take one look at this dazzling spectacle and conclude that it was simply inevitable, but I think there's a lot more to it than that, and it's an important enough phenomenon to merit somewhat closer scrutiny...

Look, none of this just *happened*. A lot of **BOMP** readers have always held the belief that rock & roll would eventually have its day again, but we believed it back in the days when to do so made you an outcast, and I won't soon forget the 8 years I spent clinging to a conviction that might as well have been religious for all the foundation it had in observable reality. How can these critics, who only last year occupied their minds with devising elaborate theories to explain why rock & roll was dead forever, totally overlook the significance of what's happening, even as they rave about it?

When you contemplate the monstrous weight under which rock & roll has struggled, the multi-billion dollar music industry dedicated to keeping it down, the superstar system and its complete negation of new talent, the stranglehold of radio, the closed doors of the record and concert

industries, the obscene wealth concentrated in the mechanisms of disco, arena-rock, etc., and the self-protective instincts of the *mafioso*



types who run it all—the fact that all this is being swept aside by a few kids with nothing going for them but an insane commitment to raw energy and total contempt for everything else... well it seems like a miracle to me, and one that's still taking place right in front of our eyes. The fascination of it is greater, for me, than any individual band or record could be. Not to mention that such a dramatic and literal answer to our prayers ought to inspire a little respectful humility in its presence.

The theme of this column is rock theory and how, in my view, its formulation over the last 4 or 5 years has played a central role in creating this revolution that so many are taking for granted. Although I've been typecast as one of the prime eggheads in this field and will admit to some inspirational responsibility for the excesses that have been committed in its name, I've always tried to draw the line between real bullshit—trying to 'justify' rock in terms of modern art, film critique, literary tradition, 'auteur theory', etc.—and the kind of questions that any rock & roll fan who cares about the music, has a brain, and

doesn't mind using it, is gonna want answers to.

I don't think there's any great Meaning in rock & roll...and I have little patience with those who seek it in Dylan lyrics or the lost chords of the Moody Blues. To me, rock theory has always started from the fact that this music, when it's done right, has an amazing power to make me (and a lot of other people too, presumably) feel great in a way that nothing else can. The *experience* of hearing a great record or seeing a great concert or just participating in an active pop culture is what we all crave and keep coming back for, and I think the goal of rock theory, if we're gonna have such a thing at all, should be to figure out how and why it achieves these effects, and thereby maybe make it possible for us to have more & greater such experiences. 'Experience' is really the key word here—I'm convinced that the only 'meaningful' way to relate to and get the most from rock & roll is to let its spirit of youth, strength, exuberance, independence, rebellion, honesty, hipness/awareness, sensuality, etc., penetrate and reinforce these qualities in ourselves, which we then display in our lives in our method of speaking, dressing, acting, and dealing with the world.

I'm convinced the *real* reason so many British kids have jumped into the punk scene has a lot less to do with their intellectual reaction to the conditions around them than with their gut reaction. Very few of them are punks because of the ideas they read in the massive treatises in NME, etc—they leave that kind of thing to the scribes who must seek explanations. The kids are into it because they value the fact that the pop culture of punk and their involvement in it provides a central focus in their lives that gives them more satisfaction than the life they had without it.

Getting back to where we started, I believe that something extremely significant is taking place, of which punk rock is only the first symptom, namely the assertion of rock & roll, on its own terms, supported actively and consciously by the people who care about it—us, the fans. This is a point worth stressing if only because all the pundits have ignored it. None of this is happening accidentally. It has been the activities of people like us, writing in fanzines, forming groups to play the kind of music we believe in regardless its commercial potential, collecting records and learning rock history and by discovering the great music of the past, turning our friends on to it, etc, in ever widening circles, raising the general awareness of the record-buying public to the point where it can make educated decisions largely based on ideas derived from fanzine writers... If it weren't for this trend, which has been growing steadily since about 1973 when fanzines first started to proliferate and has now begun to snowball, I see no reason why anti-rock shouldn't have been lapped up forever by the same audiences that



DEBBIE SCHOW

have accepted it since 1968 (and still largely do).

Despite the impression we receive from all the press that's been devoted to the New Wave, in reality we're a long way from home free. Aesthetically, sure, the old has been proven superfluous and all the cultural nabobs have heralded the new age, but the Eagles still sell 10,000,000

albums each time out and the Ramones are lucky to pay their rent each month... So it's important now that we (as readers of this magazine, I suppose you may all consider yourselves members of, in Robert Christgau's phrase, the 'vanguard audience.') really understand the forces at work promoting the rock & roll renaissance so we can do our best to support them.

Let's get back to some rock theory. My reputation in this area stems from the days in 1972 (and '73 and '74 and '75...) when I was going on and on in the pages of *Creem* and *PRM* about some invisible-but-imminent Pop Revival, which convinced a lot of people (including the editors of the aforementioned *Creem*, who expelled me from its pages as a result) that I had become completely unbalanced and no longer capable of 'serious rock criticism.' There was, then, no evidence that any such thing was taking shape or any sane reason for assuming it might—all the weight of the music industry and prevailing cultural trends was against it.

I felt, along with a lot of people, that some kind of rock & roll revival (and not the Richard Nader kind) *had* to happen sooner or later, because I just couldn't accept that a thing which had been the most dynamic artform of our time could fizzle out into complete decadence in less than 10 years. So, starting from this emotional/intuitional position, I looked for avenues by which the desired results could be reached with the resources at hand. This, for me was the beginning of rock

theory, and its development has pre-occupied me ever since.

In the first place, this approach to rock theory seems valid because it cuts through the bullshit and gets right to the central problem of why we don't have enough great music or a decent pop culture, and finds the answers.



Secondly, the ideas that have evolved from this type of theory are important because they have been proven correct almost to the tiniest detail by events of the past 2 years. If anyone had stood up before the assembled Rock Writers of the World at the abortive 1973

[continued on page 29]



BABY COME BACK

There has been some concern about how **BOMP** Magazine has mutated, how we'll incorporate the new wave such as it is, how we'll change with the time. As newly arrived Managing Editor (though I've been toiling away since April), I say *not much*, and here's some points in considering why:

1) Despite the areas **BOMP** covers leading spot readers to believe we were a 60's oriented magazine, it should be noted that **BOMP**, identified with one-man-show Greg Shaw, has always encouraged a new pop culture, with important new music to go with it,

since the days of *Mojo Navigator*. So what's to change? We'll just continue our policy: Neither Greg nor I can condone a mass public's tolerance of stagnancy.

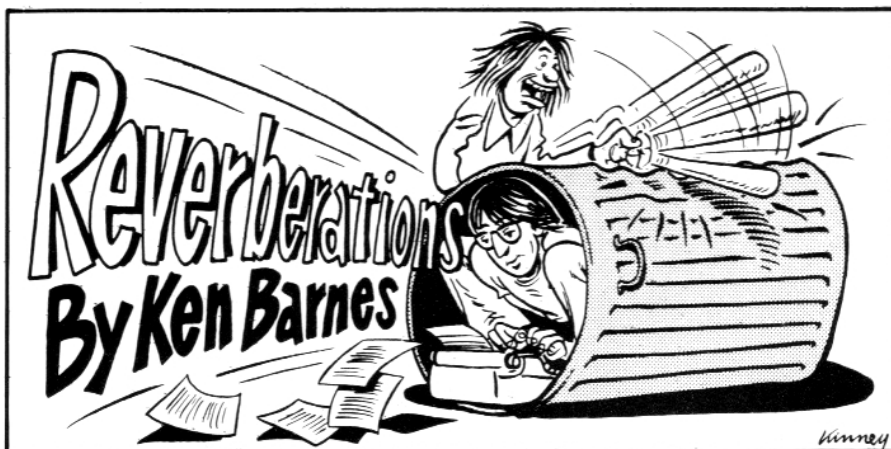
2) There are more and more younger fans who are aware of fandom as an entity, own and play the new records when before they weren't even aware they existed, support local and other struggling acts and see the lifestyle emerging from the new wave. From these quarters, supply meets demand and more magazines about punk and new wave have started up in the past year than the total output of new fanzines in the past few years combined. This new fanzine explosion can be viewed more clearly in this month's fanzine section. Those who follow this music know there are important records being made that they can't hear on the radio. **BOMP** was the quickest to fill that gap. We will continue to do so.

3) Many fans of the 'new wave' have rejected the past so vehemently that I can't help but wonder how much they actually know about what contributed to this current pop explosion. For example, do you remember the most recent pop explosion prior to this, the years of Big Star, Stories, Blue Ash, Raspberries, Wackers and Badfinger, to name a few? All these

bands were murdered in their tracks (wait—one suicide, 5 murders). Infact, 'do you remember' seems to be regarded with as much disdain as 'far out', beards and drugs. So a lot of older fans are consciously trying to block out their intellect- to be, in fact, stupid! The fact that some of the most loudmouthed 'punks' knew nothing other than David Bowie and Barbara Striesand soundtracks before this year is not going unnoticed, we know who you are. A look at another faction of the punk scene will turn up the same lost guttermung that followed the glitter scene a few years back. Really, your Quentin Crisp page lines *do* show! But if the aforementioned platoons of fandom are ready to apply their enthusiasm to the music of yesteryear and really want to learn as much about music as they think they know about fashion, I think **BOMP** will educate and entertain them and show that pop does indeed move in cycles; that this year has brought freshness but not innovation.

4) The readers will notice a more concentrated effort to cover new music. We are comfortable with the 'old waves' as well as the new because out of it will come music which is lasting. There's a musical quirk here worth pondering: the punk bands of

[continued on page 7]



Welcome back to my little corner of the world's only *annual* quarterly. Just kidding, of course folks; with the infusion of dynamic new editorial blood [*the Rh factor*—!] into **BOMP's** masthead, I think you'll be seeing this fine publication on your newsstands much more frequently—every ten months on the dot.

But enough of this pleasant japery; I should have saved it for the April issue—as the French say, there's nothing like japery in the springtime. Anyway, as I was about to say before I was waylaid by a severe attack of second-rate monologorrhea, it seems like forever since I last pontificated in this space. For one thing, an entire British rock revolution has transpired since **BOMP's** last issue, with impressive strides registered for the American new wave as well.

For another, not unrelated, thing, I've noticed my personal attitude towards rock and rock history (the prime concerns of this magazine as originally conceived by Greg in 1949) changing. Before this year, while I was of course ever on the lookout for good new music, my orientation was towards the 50's and (mostly) the 60's.



• Teenage girls greet the news of Ken's flagging interest in rock history with unbridled hysteria.

Despairing of the present and future, I eagerly looted the past. It was the same reaction to disturbing conditions, I imagine, that caused Mark Shipper to create the bargain-bin cult around *Flash* magazine in 1972; the same impulse that impelled Lester Bangs to codify his crucial punk-rock esthetic (ex)postulations in "Carburetor Dung" (*Creem*, June 1971); the same reason, in fact, that **BOMP** began.

It was a noble impulse, but one that may have served most of its purpose. It got a lot of people through a lot of lean years, but now it seems



like another example of the Bob Seger Syndrome (good name for a band): "Too many people lookin' back." Right now there's so much exciting new music around that there seems to be almost no need to bother with the past. The good new stuff is coming out of the mainstream (Fleetwood Mac, Tom Petty, Bryan Ferry, Heart, Piper), the American New Wave (unforgivable imprecise term encompassing Television, the Rubinoos, the Dictators, Reddy Teddy, Blondie and so many more), and most of all out of England, where even to someone as sound-saturated as I've become it's almost as exciting as discovering the Who, Them, the Zombies, the Yardbirds and that lot. The Jam are just about my favorite group in the world now, and the pleasure of walking into one of L.A.'s hepper record stores and buying the latest London groove hot off the plane from the Clash, Nick Lowe, the Sex Pistols, Elvis Costello, and all *that* lot is indescribably sublime. I moved in May and didn't start to unpack my singles collection for two solid months, existing quite happily on new acquisitions only—and *that's* a change.

Nick Lowe said it: Pure Pop for Now People is what's happening. Realistically, it's not, of course; New Wave music (and a disheartening proportion of worthwhile mainstream material) is having the devil of a time securing radio airplay and sales

success (except, in terms of sales at least, in England). But at least the music is out there, fairly readily available, with an acceptably-sized cult audience to support it, and it's more than enough to sustain the addiction that practically everyone reading this must certainly have developed.

On my part, I'm not planning to forsake rock history, archive fun, or whatever you want to call it. There's still a lot to cover, this magazine is one of a disturbingly few places where it's covered with any balanced combination of accuracy and style, and I'm sure I'll still find out my share. Right now, though, for the first time in years, what's new is finally more exciting than what's old again, and though I'm not the first to feel it (note Alan Betrock's directional change from *The Rock Marketplace* to *New York Rocker*, or Greg's own multifarious New Wave enterprises).

RAVES FOR FAVES

Now that I've reached the frontiers of my manifesto destiny, I ought to try to catch up on nearly a year's worth of recorded events. No trouble at all. Just give me ten more pages to reverberate in and we'll be up to date in a jiffy. Lacking that, I'll briefly run over a few of my current favorites and let you take it from there.

New tips for the top include "All Around the World" by the Jam (great guitar break) and Chris Stamey's intense "Summer Sun". I'm listening to the Table's "Do The



•Doing the 'Standing Still' with THE TABLE.

Standing Still" because it's so bizarre; the Ring's "I Wanna Be Free" because it's delightfully dumb; Michael Stanley's "Nothing is Gonna Change My Mind" because it's surprisingly stellar, power-pop. Walter Egan's "Only the Lucky" and "When I Get My Wheels" singles are diverting mainstream pop-rockers; Heart's "Barracuda" and Abba's "Knowing Me Knowing You" rule the radio. Jan Berry's cut his best record in years with "That's the Way It Is" (B-side of his current "Little Queenie"). Van Morrison's cut his *weirdest*—"Mechanical Bliss," the non-LP B-side of "Joyous Sound" and a surreal slice of strangeness that gives me more hope for the future than all of *A Period of Transition* put together.

Speaking of strangeness, keep on the lookout for new manifestations of marvelousness from the self-styled

Mad Monarch of Rock, the fabulous Count Joseph Viglione. The Cape Cod Crusader's first EP was priceless (except in **BOMP's** auctions) and a cassetteful of forthcoming material augurs great things for the Count's future. Songs like "The Guitar Master" "Run the Night Away" "Old Friend" and "Andy's Revenge" sound enamored of horror films. Transylvanian lore, Lou Reed and rock 'n' roll (all of which ties together, somehow, especially the first three). It all comes out in his songs and his eccentric presentation, and the music exudes an overwhelming feeling of sheer joy at merely being given the opportunity to make a rock 'n' roll record. When his new Varulven Records release appears in your local store (and I hope it does), go down for the Count and pick it up.

NOT FADE AWAY

Wrapping it up, I'd like to thank Mikal Gilmore for some kind words towards me and **BOMP** in a by-now-moldering issue of Portland's *Musical Notes*, and likewise Cliff White in the July 30 issue of my continuing literary fave, *NME* (although I find his assertion that the British Rock Encyclopedia "defies intelligent comment" just a trifle unsettling...). And, if you can remember that far back, last issue's contest, in which I asked readers to isolate the tortuous double entendre in my Monkees article subtitle, "Colgems Time Again", was won by Frank Traum of Grosse Pointe, Michigan, who correctly traced the inordinately clever pun to Kiss's fab "Cold Gin Time Again" and will win the promised single as soon as I get the damn things unpacked.

OUT COLD!

[continued from page 5]

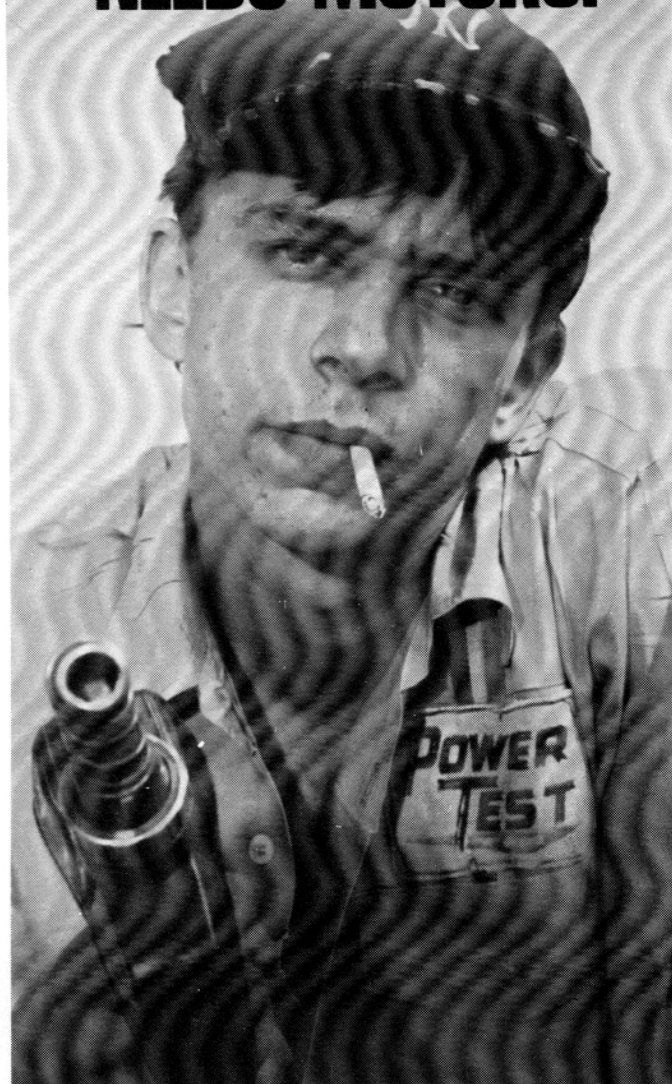
the '60s were really trying to play good and the result was excellent rock 'n' roll, tho regarded as demonstrably 'bad' music. How many current bands are playing bad, intentionally? Kinda leaves the market fairly open, in case you've been wondering how so many old fart bands have the nerve to jump on the bandwagon.

5) Finally, **BOMP** strives to be a pop magazine, though it is a magazine about pop. It's tiring to read stories in other fanzines in which the writer (in effect) lists the bands he likes, followed by a thousand exclamation points. All this enthusiasm is great, but like the fashions, phrases, attitudes and many of the records, it has no real permanent value. All this mania seems not so chaotic when put into perspective, particularly when the stories retain the energy of the moment. **BOMP** was born during the most dismal lull in pop history and now that the action is here again, we'll continue to cover what is happening, what led up to it, and where it seems likely to go.

6) I had to add this since we're on the verge of the new wave getting milked by the industry and leech-fans worse than any disco-craze. Think *good and hard* about how big you'd actually like to see the punk rock thing get, and whether or not the things we like most about it wouldn't be the first things to disappear when it becomes Big Business... Additionally, it's becoming apparent that much of the new music comprising this new wave (of which punk rock is only a segment) is still going to be ignored since the attention resulting from its having become a huge fad is going to the most flashy, outrageous, image-conscious bands, often to the detriment of others who have only musical ability going for them. Will Nick Lowe, Dwight Twilley, Tom Petty, the Zippers, Cheap Trick, the Kursaal Flyers and similar bands get passed by in the grand tradition, battered and disillusioned by the current obsession with punk trendiness? This should not, and will not happen if we have anything to say about it. The theme of **BOMP** #18 will be 'Power Pop', a term we've chosen to indicate what will be the logical extension (tho in fact it's been happening concurrently) of the punk trend. None of this new music should be suppressed—I don't advocate that, altho I do feel much of it has received undue hype—I just think we should be conscious of the need for punk rock to avoid the prostitution and cheapness and watering down that could so easily happen as it assimilates itself into the industry, the radio and your mother's favorite station...

Enough/ I guess it all did come back. I know **BOMP** did. Enjoy it, and remember the words of Sid Vicious: "A grown-up is someone who catches on to something after it's become redundant..."

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3 AM: POLICE CARS
ARE THE ONLY THING
LEFT ALIVE.....

ENCLOSURES SCRAMMING!



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WITHIN THE MEANING OF
SECRETS ACTS
THAT A PERSON

POP FRENZY!





ENGLAND. A year ago, what was England to rock but Elton John, Led Zeppelin, Bowie, the Stones...?

A distant land full of fading superstars and bearded Grateful Dead worshippers. But not any more! Now every rock & roll fan from Decatur to Dunedin is saving his pennies for an airmail subscription to SNIFFIN' GLUE, salivating for news of the ongoing revolution that has changed the entire shape and future of rock & roll virtually overnight.

PUNK ROCK. At the start it wasn't much different from the nouveau-punque of anywhere else, until it took root in the cultural mulch of London's out-of-work working-class, and grew into something monstrous — both as a threat to England's established order and a spectacle that has focused more gaping world attention on the sinking isle than anything since the fab mop-tops. By now the New Wave has covered the globe and no one place can claim any monopoly on it, but there's something about the way they do it in Britain that folks elsewhere can only try self-consciously to imitate. Something's loose in the streets of London; it's out of control, and there's no stopping it now. So before things get any more confusing, we thought this might be a good time to step back and examine how it started, why it happened, and where it might lead....

AS IT HAPPENED: A CHRONOLOG OF THE U.K. PUNK SCENE

London—1973

With glitter rock, **Bowie, Elton, Zep, Floyd**, et al; at their peaks, rock concerts were very much a them & us situation. Throughout this year, older rock fans looked to the pubs for entertainment as the "stars" increasingly played fewer concerts and many left England entirely, as tax exiles. As the fans began to realize how impersonal it had all become, there was a desire to return to the basics, first seen in the Rockabilly revival groups that played in the London pubs: **Crazy Cavan, Rock Island Line, Shakin' Stevens, HWild Angels, Fumble**. These bands helped instigate a return to fun rock & roll, supported by the well-developed Teddy Boy scene (since the end of the '50s England has always had thousands of diehard greasers (or Teds as they call 'em) who dressed and acted in outrageous '50s punk style and lived in their own self-contained world) and as their legions grew, the Black Raven pub (opposite Petticoat Lane) was a mecca for the movement around this time.

London—1974

The pub-rock scene was by now well established, with all forms of music being performed on a "good-time" level, reaching a high-water mark by the end of the year. The Hope & Anchor had established itself as the leading venue for all pub-rock bands, the most successful at this time being **Dr. Feelgood (R&B), Kokomo (soul), and Chilli Willi & the Red Hot Peppers** (country rock). By December, **Feelgood** had a record contract and began to hit the provinces; the word soon got around that they were the band to see. December saw the release of "Roxette".

Feelgood, Kokomo & Chilli Willi

out on the road together. A great success highlighted by a show at the Rainbow, usually reserved for the superstars. First definite superstar backlash seen as **Feelgoods** reach their peak. **Lee Brilleaux**: "We're not a revival band; only two of us were old enough to remember '64'". **Wilko Johnson**: "This is the only suit I got."

MARCH/JUNE

Eddie & the Hot Rods decide to leave the Canvey Island and take on London, starting out at some of the smaller pubs. **Don Hughes**: "I saw them at the Rochester playing R&B and featuring a full-time harpist. They were really harsh and raw, bursting with energy. They looked very young, the singer had longer hair then and resembled **Jagger**. I thought at the time that with a bit of



•DR. FEELGOOD

grooming they could be rock's answer to the **BCR's**. Their rivals were the **Michigan Flyers**, another R&B band doing mid-'60s soul numbers—sort of early **Who** but without the aggression. They broke up towards the end of the year."

JUNE/DEC

This was an important formative period, with more and more people turning to the pub rockers and losing



•EDDIE & THE HOT RODS

interest in Bowie and his ilk. Most of the pub bands were traditionalist if not exactly revivalist, but everybody seemed to be waiting for a band that would display the spirit and aggression of '60s rock along with the spirit of late '70s youth. By year's end, the **Hot Rods** seemed to be the answer, and it was no surprise when they were signed up by Island in December. The **101'ers** appeared around this time and created a large following, as did the **Count Bishops, Kilburn & the High Roads, and Roogalator**. In October the **Sex Pistols** were put together by **Malcolm McLaren** in his clothing shop Let It Rock, and the began secret rehearsals while McLaren helped create a line of clothing and an identifiable look for the band and their small group of followers.



•The Bromley Set, earliest PISTOLS followers.

1975

JAN/FEB

The Naughty Rhythms Tour:

JAN/FEB

Hot Rods tour with **Kursaal Flyers**. First release, "Writing on the Wall" comes out on Island. **Lew Lewis** (harpist) leaves group to form own band. **Sex Pistols** play the **Marquee** and get banned for having naked girls on stage—a gimmick they soon abandon. On Feb 20th, the **Pistols** are mentioned for the first time in the daily papers, as the **Evening Standard** reports on the **Marquee** banning. On Feb 28th, the **Pistols** are dismissed as **Hot Rods'** support band after only one gig.

MARCH

The **Stranglers** tour London & provinces; **Sex Pistols** play support to them at the Nashville pub on the 16th. The **101ers** back up the **Troggs** on a national tour. **Pistols** play the 100 Club for the first time, supporting **Plummet Airlines**.



•THE STRANGLERS

APRIL

The **101ers** do an extensive tour of the country. The **Pistols** support them at the Nashville on the 3rd. On April 29th they again play the Nashville, with flyers handed out "Party with the Sex Pistols". The admission was 50p. At this point the only safety pin to be seen was the one holding up **Rotten's** fly... **Johnny's** most offensive act was picking his nose, which led to a flood of comments like "pick us a winner" etc. They hadn't written "Anarchy" yet but were doing all original songs like "Problems" and "Pretty Vacant" along with the **Monkees'** "Stepping Stone", the **Who's** "Substitute" and the **Small Faces'** "What'cha Gonna Do About It". **Chris Spedding** reported to have checked them out at the 100 Club.

On Sunday, April 4, the legendary **El Paradise** gig—the most significant yet for the **Pistols**. **Johnny Rotten** smashes his mike stand and the first load of abuse is heard from the audience, initially from **Vivien Westwood** (McLaren's partner). They attempt a 2nd set, give up, and then a "stripper" appears. On April 24, the first full-length article on the **Pistols** appears in **Sounds**. **Rotten** says: "I hate hippies and what they stand for. I hate long hair, I hate pub bands. I wanna change it so there's more bands like us." On April 30, **Pistols** get involved in a "punch up" which gets them banned from the Nashville.



MAY

Teddy Boys (who resent and dislike the 'punks') march on London, led by **Screaming Lord Sutch**, to demand their own radio show on BBC. **Kiss** and **Patti Smith** tour England. The **Ramones** first LP hits the shops and draws rave reviews. **AC/DC**, from Australia, playing in London and making an impact. Meanwhile **Jethro Tull** releases "Too Old to Rock & Roll"—how apt! "Punk" becomes an increasingly common word in music press, first describing **Nils Lofgren** and **BOC**. Late May, **Sex Pistols** enter **Majestic Studios** with **Dave Goodman** producing, and record 3 original tracks. **Princess Margaret** checks out the **Stones** at Earls Court.

JUNE

Dr. Feelgood head for the USA. **Hot Rods** release "Wooly Bully" **Graham Parker & the Rumour** start gigging. Interest in **Ramones** pushes their LP to top of the import charts. **Chris Spedding** forms a band & hits the road. **Mick Farren** provokes strong response from readers with his NME article "The Titanic Sails At Dawn" in which he argues that the superstars like **Rod Stewart** and **Elton John** have become so cynical, materialistic and decadent that their world must collapse under its own weight. Sample comments: "Stewart can spend 5,000 pounds on a 'party' when less than half that would get a bunch of poverty stricken punks on the road. The sooner the Titanic founders with all hands, the better. Then maybe the kid next door with his Fender copy will get a chance—he's got a lot more to say."



•Gene October (CHELSEA)

JULY

Another important month. **Joe Strummer** breaks up the **101ers** after seeing and hearing the **Pistols**. His new band is initially called **The Heartdrops**. An all girl punk band called **SS & the Destroyers** is reported to be in rehearsal. A lot of bands are

appearing overnight: **Subway Sect**, **Slaughter & the Dogs**, **Chelsea**.

The **Ramones** play the Roundhouse July 4, supporting the **Flamin' Groovies**. One of the year's most-anticipated gigs, it symbolized the growing gap between the beginnings of the British new-wave and what it was becoming, and polarized many of the fans and critics. The **Groovies'** refusal to be the kind of stereotyped punk-rockers many expected them to be was criticized by some, while others dismissed the **Ramones** for their lack of musical finesse. This was the first sign of what was to become an increasingly dominant element in British punk-rock, its insistence on a limited and extremely stylized musical and visual definition of what was acceptable as "new wave".

In mid-July **Joe Strummer** announces that his new band is called **Clash**. The **101ers** single comes out on Chiswick, further symbolizing the shift from R&B to political punk. The **Pistols** banned from appearing at French punk rock festival August 21, promoters saying they "go too far."



•Andy Blade, Ian Woodcock (EATER) with Capt. Sensible (DAMNED)

Group also banned from the London Rock Garden. **Gorillas** release first record, **Hot Rods** release live EP from **Marquee**. British press goes wild,



•THE BUZZCOCKS

calling them the ultimate punk rock band. **Pistols** at this time are still despised by most, and generally play



•THE CLASH



to a handful of faithful fans at the 100 club.

Pistols, Slaughter & the Dogs, Buzzcocks play Manchester Trade Hall. "Anarchy in the U.K." is added to the **Pistols'** set for the first time. **Junior Murvin's** "Police & Thieves" issued, around the time of the Notting Hill Carnival riots.

Safety pins now becoming a fad, and at each Pistols gig more people seen wearing the full regalia. **Sid Vicious** was in the 100 Club every week doing the "Pogo". If anyone started the dance, it was him. **Damned** officially announce their formation.

AUGUST

Stiff Records label announced; first release, **Nick Lowe's** "So It Goes" at end of month. Teddy Boys win battle with BBC to get R&R programme. **Sex Pistols** appear on TV's "So It Goes", a controversial late night rock show. They do "Anarchy" and feature **Jordan** in Nazi regalia throwing chairs at the group. **The Vibrators** announce their arrival on the scene.



•Local geeks at Roxy Club

Sniffin' Glue magazine appears about this time, as does a front page editorial in the **Evening Times** demanding that the **Ramones'** "Now I Wanna Sniff Some Glue" be banned. **The Clash** play their first gig to a gathering of rock press in a rehearsal room. Initially they were a 5 piece band (now down to 3). **Pistols, Buzzcocks and Clash** play Screen at the Green, Islington. **Hot Rods** appear on "Top of the Pops" as "Get Out of Denver" rises on the charts.

SEPTEMBER

Runaways arrive in London for their first tour. **Dr. Feelgood's** live album released—about a year too late but it makes #1 anyway. **Pistols** now starting to receive heavy publicity in the press, particularly from **Caroline Coon** in **Melody Maker** and **Jonh Ingham** in **Sounds**. **The Stranglers**

(formed in June) now being billed as the latest in "shock rock". Sept. 20, a Punk Rock Festival at 100 Club features **Pistols, Clash, Damned**, and **Stinky Toys** (a French band). Next night it continues with **Vibrators**,



•Mark P.
SNIFFIN' GLUE

Chris Spedding band, **Buzzcocks, Subway Sect**. That same night, the **Hot Rods** played the **Marquee** about 1/2 mile away. This was a turning point for the **Pistols** and the whole punk rock scene. Due to violence at the festival, the 100 Club directors announced that no punk bands would be allowed there again. **Ron Watt**, who runs the club, said "I want to stress that I don't blame any of the bands. I just hope that punk rock is not becoming synonymous with violence."

OCTOBER

The punk phenomenon takes off in a big way. **The Sun**, a national paper, features a center-page spread on the movement. **Eater**, although together since the previous Christmas, now start getting attention as the youngest band yet. Some great quotes from **Sid Vicious** around this time: "I've only been in love with a beer bottle & a mirror". "I don't understand why people think it so difficult to learn to play guitar. You just pick a chord, go twang and you've got music."

Friday, October 8, **Pistols** sign to EMI. After a short European tour, group enters Lansdowne Studios to record "Anarchy" and others. The **Damned** become the first "new wave" band on vinyl with "New Rose" released Oct. 23.

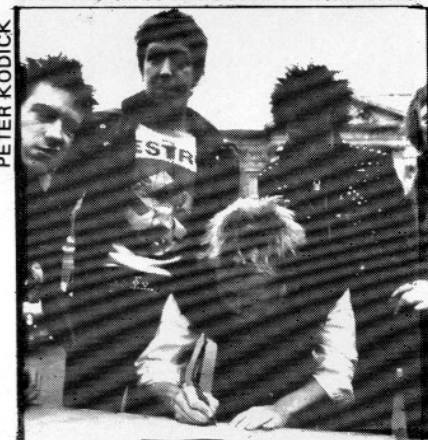
NOVEMBER

According to **Sounds**, "Punk Takes Off. **Sex Pistols'** "Anarchy" is released on the 19th. **Vibrators'** "We Vibrate" released on the 12th. A **Ramones/Sex Pistols** tour is

announced for Dec/Jan. The **Hot Rods** embark on a major 2-month tour of England. The **Ramones** cancel their tour. **Richard Hell's** "Blank Generation" EP is released on Stiff in a special limited edition. **Hot Rods** album issued. **Malcolm McLaren** is interviewed at length in NME by **Nick Kent** (this after the latter had been chain-whipped by **Sid Vicious** at a Pistols gig) and described as "the Col. Tom Parker of Punk Rock". **Saints'** recorded "Stranded" becomes a surprise underground import hit.

DECEMBER

Wednesday, Dec. 1, **Bill Grundy** interviews the **Pistols** on Thames TV. Screened in the early evening, the actual interview lasts only 2 minutes and is shown only in the London area. **Grundy** goads the group into saying a few naughty words, and for the next 2 days, the interview is front page national headline news. The "Anarchy Tour" featuring **Pistols, Damned, Clash**, and **Johnny Thunders' Heartbreakers** is scheduled to begin Dec. 3; by then the tour is in total chaos as local councils close the doors of their civic



•SEX PISTOLS signing A&M contract.

halls and new venues are being found, then cancelled, hourly. The **Pistols** refuse to play in front of Derby "Concillors" who have offered to pass judgment on the group's acceptability. Elsewhere there are protest meetings outside places where the tour is scheduled.

New bands the **Slits** (all girls) and the **Boys** appear. The **Roxy Club**,



•Now I wanna be your dog.....

PETER KODICK



•Twelve forty-five at the Roxy Club and the kids are just hangin' around. Lineup includes Andy Czezwski (Roxy proprietor), Barry [his partner], Pat Palladin (SNATCH), GENERATION X.

PETER KODICK



•WIRE

catering totally to new wave bands, opens in Covent Garden on Tuesday, the 21st. Opening night features **Siouxsie & the Banshees** and **Generation X**. The Roxy theatre in Harlsden that was to feature the **Pistols** for a Christmas party on the 24th bans all "punk acts." The **Vibrators** and other bands begin to lose dates due to the **Pistols** controversy, as more and more halls are closed to anything that might be interpreted as punk. "Anarchy in the U.K." enters the Top 20. **The Saints** single is issued in Britain on Power Exchange/Polydor.

1977

JANUARY

Clash and **Chelsea** play the Roxy club on the 1st. The week of the 18th, EMI refuse to distribute the **Pistols** record and claim the contract is scrapped. The **Pistols** at first deny this, then give interviews saying EMI is illegally trying to terminate their agreement. The supposed cause, a reported throwing-up at an airport, has been blown up out of proportion by the daily papers, and EMI is concerned about its conservative image and an upcoming stockholders' meeting. On Jan. 22, the contract is officially terminated. New fanzines including **White Stuff**, **Bondage**, **Anarchy in the UK**, and **London's Burning**, appear. The **Buzzcocks** release their debut EP. **Buzzcocks** release their debut EP. **Stranglers** sign with United Artists

FEBRUARY

The Clash, after avid speculation, sign with CBS. The **Pistols** cancel their European tour. On the 18th the **Damned** album becomes the first new wave LP to be issued. The **Roxy Club**, scheduled to shut down, is given another 3-month lease. The **Stranglers** are banned because of a supposedly obscene T-shirt worn by one member at a gig. On the 19th, the **Jam** sign with Polydor, while **Johnny Thunders' Heartbreakers** sign with Track. **Damned** sign to do a tour with **T.Rex**. **The Hot Rods** headline the Rainbow, first punk band to fill a large venue, but already are victims of abuse from younger punkers as not being "relevant" enough. NME says "They have energy, sure, but so what? If there's anything more unforgivable than old passe rock it's young passe rock."

MARCH

Clash "White Riot" issued on the 18th. On the 5th, **Pistols** sack bassist **Glen Matlock**, who later forms his own band, the **Rich Kids**. His replacement is **Sid Vicious**. **Buzzcocks** vocalist **Howard Deveto** also quits.

Adverts play the Roxy. **The Boys** sign with Nems. **Eater** release their first single, on a new label started by **Dave Goodman**, original **Pistols** producer. On the 11th, **Clash**, **Subway Sect** and **Buzzcocks** play Harlsden Coliseum. **Stranglers** enter the Top 50 at #44.

Pistols sign contract with A&M on the 10th outside

Buckingham Palace. The contract is worth 150,000 pounds and calls for 18 tracks per year.

Clash pull out of the **John Cale** tour, claiming it's "not radical enough."

The **Pistols** A&M contract is scrapped after 3 days, just as the first single, "God Save The Queen" is being prepared for release. A few copies get out and are being sold for enormous sums. The reason given by A&M for backing out is a reported fracas at the Speakeasy in which DJ **Bob Harris** was roughed up. The real reason was a telegram from **Rick Wakeman** and threats by other A&M artists to leave the label if they kept the **Pistols**.

Two new bands, **Radiators From Space** and **Skrewdriver**, are signed by Chiswick. **The Ramones** are forced to drop the track "Carbona Not Glue" from their second album in order for it to be released in Britain. They rush into the studio and cut a substitute track, "Babysitter". **Cherry Vanilla** and **Wayne County** arrive in England for extensive tours. **Johnny Moped** does early gig at the Roxy. **Johnny Thunders' Heartbreakers** go into Essex Studios and cut four tracks.

The Stranglers headline their first major London concert, at the Roundhouse. **Iggy** begins his U.K. tour. **The Downliners Sect**, touted as one of England's original punk rock bands (ca. 1966) reform. **Black Sabbath** announce they are going into tax exile.

APRIL

On April 2, the **Damned** are forced to abandon a gig at Stirling University after being bombarded with beer cans etc., from a hostile audience. On the 4th, the **Pistols** play Screen at the Green in Islington. The gig is free and completely unpublicized. The record of "God Save the Queen" is played publicly for the first time. Their film "Sex Pistols #1" has its first showing as well.

The Stranglers LP is released. **The Gorillas** break up, after being hyped as the next big group. The **Damned** LP hits the charts. On April 6, the band fly to the USA, thus becoming the first new wave band to tour America (their third major first).

A photo of **Johnny Rotten** crucified is released for Easter, but no "bigger than Jesus" scandal results. **Wilko Johnson** exits the **Feelgoods**. The **Jam's** "In the City" is released and makes #30 in the charts. The **Clash** LP enters the charts first week #12. The **Stranglers** LP is at #43. The **Adverts** single is released on Chiswick. **Hot Rods** release "I Might Be Lying."

Guitarist **Bob Andrews** of **Generation X** has his head split open by a thrown beer glass; band announces they'll wear protective head gear at future gigs. The **Heartbreakers** begin a 24-date tour and issue their first single with the first 2,000 copies in a special 12-inch pressing. **Boys** single "I Don't Care" issued.

New tours by the **Vibrators** are announced, and the **Pirates**, former **Johnny Kidd** backing group who reformed in December '76 in the wake of the new wave. **Mark P. of Sniffin' Glue** announced he's starting his own label, **Step Forward Records**, to be distributed by Polydor.

MAY

Ramones' "Sheena is a Punkrocker" released on the 15th. Pye signs the **Fabulous Poodles**. **Stranglers** announce a massive 34-date tour. **Vibrators** on tour, new single "Baby Baby" released on the 24th. On the 7th, Rainbow Theatre wrecked after **Clash** concert. The week before, **Roxy Club** announces that they'll no longer book exclusively 'new wave' bands but add disco and old wave mus' during the week.

Sex Pistols sign to **Virgin**. "God Save the Queen" released on the 27th. TV adverts for the record are banned.

New bands emerge: **999**, **XTC**, **Police**, **London**, **Models**. **Jam** LP released. **Dr Feelgood's** 'Sneakin' Suspicion' also released; critics view it as sure sign the group is on its last legs.

Jam plan major tour—35 gigs including 3 free concerts. **Slaughter & the Dogs** release their first single. **Television** and **Blondie** arrive in England for their first tours.

JUNE

"Big Brother Declares War on New-Wave" reads the headline in **NME**, as reports pour in from around England of new wave acts being denied access to venues. In one week, the **Damned**, **Stranglers** and **Jam** are banned by local councils.

"God Save the Queen" enters the charts at #27. A live album, recorded at the **Roxy Club** and featuring **Slaughter & the Dogs**, **Buzzcocks**, **Adverts**, **Wire**, **Unwanted**, **Johnny Moped** and **X-Ray Spex** is announced by **EMI**.

Johnny Rotten's mother is interviewed in the **Islington Gazette**. "I can understand people being shocked at something new. But that's no reason for the press to invent stories about my son's group committing all over Heathrow airport..." And "Groups like **Johnny's** help society by bringing kids in off the streets."

Chelsea and **Cortinas** both issue records on **Step Forward**. **Ramones**, **Talking Heads** and **Saints** do concert at the **Roundhouse** on the 5th.

In honor of the Queen's Jubilee, the **Pistols** hire a boat (aptly named the **Queen Elizabeth**) to float down the **Thames** (paralleling the jubilee procession) while the group plays—something they would not be allowed to do on dry land. Half a dozen police boats follow them, and the boat is forced to dock at **Charing Cross** pier while the band plays "No Fun". They are ordered to stop, but don't until the plug is pulled.

Malcolm McLaren and several others are beaten and arrested by police.

JULY

This month, violence erupts as never before, starting with the death of student **Patrick Coultry**, who was stabbed to death at a punk gig in Dublin. **The Radiators From Space**, who were headlining the punk festival, are subsequently banned from a number of Irish venues. The same week, **TV Smith** of the **Adverts** is worked over in a London street, by a gang of Teds. The **Daily News** headlines "Rotten Razored", after **Johnny Rotten** is slashed with a razor and beaten up; a few days before, **Paul Cook** of the **Pistols** had been beaten by six men armed with an iron bar.

'Live at the Roxy' album, and **Sex Pistols'** "Pretty Vacant" single issued. New records by **Celia & the Mutations**, **Rings**, **Models**. **Jam** headline at **Hammersmith Odeon**, and **Clash** top bill at Britain's first indoor punk festival, at **Digbeth Rag Market** in **Birmingham**, the 17th, along with the **Heartbreakers**, **Saints**, **Slits**, **Subway Sect**, **Rich Kids**, **Snatch**, **Shagnasty**, **Tanya Hyde**, the **Tormentors** and **Stinky Toys** is announced. Other major punk festivals are planned—one at **Windsor**, which is cancelled when local authorities hear of it, and another near **Bromsgrove** in **Worcestershire** scheduled for **August 26/27**, on a 50-acre site, with 30 top British and American new wave bands.

Chiswick Records signs distribution deal with **Anchor**. **Johnny Thunders' Heartbreakers** are threatened with deportation over a technicality of work permits, while the **Pistols** are rumored to be planning to go into exile. **Jean Jacques Burnel** of the **Stranglers** is called up for military service by the French army.

More violence strikes as the month proceeds: The **Stranglers** and the **Boom Town Rats** are attacked on stage at separate gigs. **Kid Reed** of the **Boys** is hit with a bottle after a gig, and the **Damned** are involved in three incidents during one of which **Dave Vanian** suffers a dislocated shoulder. There are also reports of widespread fighting before and after gigs, between punks and hostile non-punks. A leading member of the **GLC** council, which must authorize any pop concert in the London area, admits in print that punk rock and in particular the **Sex Pistols** will be prevented by any and all possible means from appearing in the city. Anarchy reigns in the U.K. at last...

This is as good a place as any to close this portion of our story. During August most of the unsigned bands in England got signed and put out records, several important new labels were launched, the **Pistols** went on tour and signed their US deal with **Warner Bros** and things in general kept getting crazier. The only way to keep up with it all is to read **SOUNDS** and **NME** every week, and we recommend you do. Better yet, go to England!

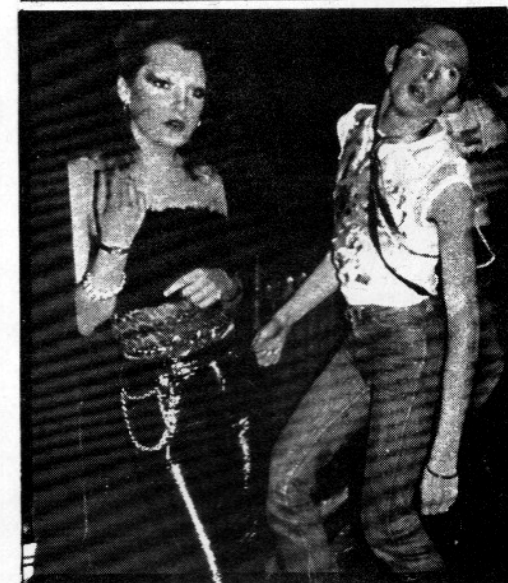
PETER KODICK



•Sird Vicious
[SEX PISTOLS]



•New dances are invented nightly at British punk gigs; here, teenagers demonstrate 'The Mangle'....



•Mini-skirts the latest thing, uh huh...

By GREG SHAW

During 1976, the New York scene reached its first peak as most of the key bands made their first record deals, and the resultant national media coverage picked up the Punk terminology, whence it spread to England. Evidently the words "punk rock" were identified by British kids with the New York sound, so when they started hearing that sound in bands like the Sex Pistols, the term was picked up.

The roots of British punk rock go much further back, however. Its immediate origin was in the aftermath of the so-called Pub-rock boom of 1971-73. The pub circuit had been dominated by country-rock and "west coast sound" groups, but after the prolonged visits during '72-'73 of such American proto-punk groups as the MC5, the Flamin' Groovies and the Velvet Underground, a new sound began creeping in with bands like Ducks Deluxe and (particularly) Dr. Feelgood.

When Dr. Feelgood hit London and began playing extensively, the effect was tremendous. Not merely did they satisfy the nostalgic longings of those who remembered how vital the London scene had been in the R&B boom of '63-65, they won a fanatical younger audience with their clean, precise, basic sound (and image) and direct communication with their fans. A lot of kids, seeing them, realized for the first time that rock & roll could be enjoyed in a way they'd never experienced before; a few must have even realized that they were witnessing the first stirrings of a reaction against the increasingly sterile rock mainstream.

THE FIRST RECORDINGS

As in America, new-wave music in Europe was initially fostered by independent, underground labels. Skydog was the first. When the Flamin' Groovies came back to America in early '73, they left behind them with Marc Zermati, an energetic Frenchman who'd helped promote their Continental tours, some "basement tapes" that were soon issued as *Grease* and *More Grease*.

Skydog promoted tours in France and Holland for Dr. Feelgood and Ducks Deluxe, and when the latter band broke up they issued an EP of unreleased tracks. Until 1977, the only other Skydog records were by Shakin' Stevens & the Sunsets, a Welsh rockabilly band formerly involved with Dave Edmunds. Meanwhile in 1975, another Frenchman (and one-time associate of Zermati's) named Larry Debay had moved to London and opened Bizarre Records, an underground record shop selling rare 'punk rock' albums by the MC5, Stooges, Standells, etc., along with the Skydog records and certain other items like the Flamin' Groovies single on Bomp, imported from America.

Business thrived; Debay now started managing and promoting a new band



•MALCOLM McLAREN, manager of the SEX PISTOLS and mastermind of punk-rock.

called the Count Bishops, who performed faithful renditions of 1964 Rolling Stones and Yardbirds songs. Soon their first EP appeared on the fledgling Chiswick label, started by Ted Carroll, the esteemed proprietor of Rock On, London's premier oldies store. Although the store had previously specialized in rockabilly and '50s sounds, Carroll had noted an increasing demand for mid-'60s and in particular "punk rock" music. Another shop owner, Malcolm McLaren (whose store Let It Rock supplied all the Teds with their lurex socks and drape coats) was taking note of the same phenomenon about this time.

By the end of 1975 several other bands had joined this "R&B" revival, including Little Bob Story in France, Eddie & the Hot Rods (who played around Southend for several months before hitting London), Roogalator, the 101ers, and the Jam. Soon Bob Story was making records for a small French label, the 101ers had an excellent single on Chiswick (just as they broke up) and Roogalator had one of the debut releases on the Stiff label—a long talked-about effort by Jake Riviera (formerly Andrew Jakeman, longtime Dr. Feelgood road manager) and Dave Robinson (manager of Brinsley Schwarz/Nick Lowe, and a then-unknown singer, Graham Parker).

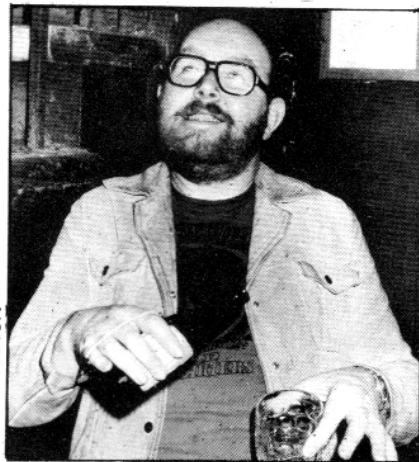
PUNK-A-RAMA

As late as December '76, 'punk' was still mainly an attitude among a few bands and a small audience. Nobody was wearing punk styles outside the immediate followers of the Sex Pistols, and although there were quite a few new groups playing the pubs, the only records out were the first few Stiffs and Chiswicks, mostly R&B sounds, and a few odd things. The Damned's "New Rose", an early Stiff, shocked many people by selling 10,000 the first week and skirting the charts. The Vibrators, one of the first to get a single out, were dismissed as not being hard-core enough, although they had one of the best-developed styles in England at the time, were a thousand times more proficient than the Damned, and did just as many Stooges songs. The Pistols' "Anarchy in the U.K." was not overwhelmingly acclaimed at first either. Debuted on Capitol Radio's "battle of the new sounds" segment, it lost by a landslide to the latest release by Crazy Cavan.

The prevailing attitude at this time was

that something was happening, even if nobody knew where it was going. During 1976 a lot of bands had emerged and worked their way up to being well known around London and in the press, and between October and December the Clash, as one example, went from being a band a few had heard of but hardly anyone had seen, to being in a position to bargain for one of the most lucrative contracts yet given a new wave band.

It was in these last 3 months of 1976 that every record company in England scrambled to sign its token punk group. They all seemed to be looking for something that had the right credentials, but wouldn't blow up on them the way the Pistols had for EMI. After each company had turned down the Pistols, they went on to sign whatever groups they could find that would not overly threaten their corporate image.



TED CARROLL, Chiswick Records

Despite the involvement of many of Europe's most powerful record companies, and the fact that the most successful groups are on these labels, it has been the independent companies that have released the greatest amount of recorded music. Also, besides just releasing the product, these companies have played a key role in developing the sound, the imagery, and the attitudes that permeate the records of British new wave.

STIFF RECORDS

Though not the first (Chiswick and Skydog preceded them), Stiff has been the most influential of the new labels. It was started, before anyone knew there would be a 'new wave', as a vehicle for a loose-knit bunch of people to make records and put them out without going through all the complications of dealing with major record companies. The catalyst was Jake Riviera, who conceived Stiff as a label devoted to fun and one-off records by his circle of cronies. He brought together various people who were between contracts, such as Nick Lowe, Dave Edmunds, Sean Tyla, and the Pink Fairies, made records cheaply in an 8-track studio called friendly folks at United Artists (Andrew Lauder, et al) in getting the records pressed and distributed with no obligations.

From the beginning, Stiff's keynote

PETER KODICK

was its unpredictability, and its constant lampooning of the 'serious' record business. Slogans abounded: "If it means everything to everybody...it must be a Stiff", and their famous series of label spoofs: "mono enhanced stereo", "plain old stereo", "neo-stereo", "proper stereo", "reasonable stereo".

All this levity would have meant nothing if the records had been bad, but Stiff was fortunate in having first rate in-house talent that could double as producers and performers on any of the records, and also in being in the right place at the right time to sign up some of the newly emerging London groups. Not all was great—Roogalator, despite a great cover takeoff on *With the Beatles*, was a mediocre R&B band, and Plummet Airlines was pretty dire, but Stiff's biggest coup was in signing the Damned.

Although one of the least competent bands in England, the Damned had strong personalities, a marketable image, and a sense of absurd humor that made them the ideal Stiff act. Their first single, recorded in about an hour when the group had only been together a week, sounded it—but sold so fast when released in October 1976 that UA's pressing plant couldn't keep up. Soon Stiff had turned around and done a distribution deal with Island, and the product started pouring out.

Stiff was the company that first demonstrated how successful a small label could be in England, and brought the world their first glimpse of the new London scene. But by mid-1977 they were already considered too successful, too slick, and too politically uncommitted by a lot of the newer bands and their followers.

CHISWICK RECORDS

England's other leading underground label was started by Ted Carroll, as an outgrowth of his successful Rock On oldies shops. His intention was to provide an outlet for material the industry was overlooking, record a few local bands, put out a few classic oldies—very much the same goals the **BOMP** label started from, and a far cry from the flamboyant put-on image of Stiff.

So musical values were the strongest consideration at Chiswick, along with an ever-increasing professionalism in recording, packaging and marketing. On the whole, Chiswick's releases have been the most consistently good, with the best covers, of any '70s new wave label.

The first thing out on Chiswick was an EP by the Count Bishops, which I believe was the first new-wave record released in England (1975). This was followed by a reissue of Vince Taylor's 1959 hit "Brand New Cadillac" (at a time when a lot of old hits were re-entering the charts), a single by the 101'ers that came out just as Joe Strummer broke up the group to form the Clash, and the first single by the Gorillas.

The Gorillas were 3 strange looking blokes who'd formerly recorded as the Hammersmith Gorillas; by the end of 1976 they were being hailed by the press as a possible supergroup. Mysteriously,



•THE ONLY ONES



•THE JAM



•SUBWAY SECT



•THE BOYS



•THE BOYS

after two Chiswick singles, they broke up. But Chiswick went on to put out an EP of old Dion songs by Rocky Sharpe & the Razors, an EP by Little Bob Story, a single of "Train Train" by the Count Bishops that was strikingly original and very commercial.

All of these sold fairly well and Chiswick seemed off to a substantial start. They avoided Stiff's mistakes,

didn't bother with distribution deals (although they did arrange to have their records exported to America, where they have been strong sellers) and by 1977 they had become a real force in the UK scene. An ultra-commercial pop group, Radio Stars put out "Dirty Pictures", the Bishops issued "Baby You're Wrong", even better than their last, and Chiswick announced the signing of several new-wave acts: Johnny Moped, Skrewdrivers, Radiators from Space. Already it seemed they were building the base for the kind of company that would survive the trendiness of the new wave and perhaps become one of England's most influential independent labels.

THE OTHERS

Peripheral to but involved with the British new-wave labels are the Continental labels Skydog and Dynamite. Skydog, based in Paris, started in 1973 with *Grease* and *More Grease* by the Flamin' Groovies, and went on to issue EPs by Ducks Deluxe and Shakin' Stevens, but was silent during 1976 while concentrating on tour promotion. They were also involved in releasing the old Lou Reed pre-Velvets records (*Foggy Notion*, the album *Evil Mothers*) and an LP of old Kim Fowley demos. More recently, they've started up again with singles by the Flamin' Groovies, a reissue of the MC5's A-Square single, and a couple of things licensed from Stiff, the Damned's "New Rose" (since deleted in England) and Motorhead's "Leavin' Here" (which was to have come out on Stiff but never did). And of course the Stooges' *Metallic K.O.* album.

Dynamite is run by Pieter Meulenbroeks in Amsterdam, and was formerly the Dutch branch of Skydog. Thus, their first few releases included things by Sean Tyla, Shakin' Stevens, and the Snakes, led by Nick Garvey (ex-Ducks Deluxe). They also released Stiff's Roogalator record and Nick Lowe's "Keep it Out of Sight", a Stiff outtake, along with "Train Train" by the Count Bishops and a live LP by the same group. These records all had nice covers and were professionally done, but Dynamite has had financial problems in 1977 and a number of new projects, including some announced records by Dutch new-wave groups, have yet to materialize.

These labels, dominated by oldies and tracks by older, pre-punk musicians, have been of more interest to collectors than the street-level punk audience. But they opened the doors and blazed the trail for those who would follow.

As more and more bands entered the scene in the early part of this year, new labels sprouted up to record them. It's long been a tradition in England for successful producers to launch their own labels, and the first new-wave producer to do it was Dave Goodman, who'd done the Sex Pistols' early demos. He signed Eater, the youngest band on the scene (drummer Dee Generate, at 14, soon became a favorite in the teeny mags) and,

[continued on page 21]



PUNK POLITICS

The Kids Are Mostly Right...

"In America, punk rock is a musical statement about the way rock & roll ought to be played; but in England, punk rock is a social statement..."

That facile quote, taken from NBC's now-legendary June report on the British punk scene, holds a kernel of truth essential to our understanding of the events and rhetoric of the European new wave, which at times seem so alien to our view of things.

The politics of British punk refuse to be condensed into any coherent system or platform, despite the hopes of the neo-fascist National Front that it can be used to popularize their cause. The views put forth by the various groups have been hopelessly muddled and contradictory, and from the controversy that's been raging in the letters pages of the pop weeklies for more than a year, it seems that few among the audience can agree on anything either. Not exactly "rebels without a cause", they may have no goals [or even the ability to visualize the future their movement will lead to] but all at least are in accord that the world they've inherited is pretty rotten [as Johnny Vacant would say...].

As we've seen in our survey of the musical development of British new

wave, social issues were a minor element until rather late in the game—specifically the end of 1976, when the emergence of the Clash and the travails of the Pistols gave new focus to the movement.

British new wave started as a musical revolt against the bloated wealth, jet-set decadence and impossible distance from the audience that the reigning superstars had attained. Caroline Coon in *MELODY MAKER* [8/7/76]: "The present state of rock came to a dramatic climax in May and June, at the series of businessmen's conventions held at Wembley, Earls Court and Charlton. The Who, Stones, Elton John, David Essex, Steve Harley, David Bowie, Uriah Heep, all put on shows which...had little to do with music and everything to do with the kind of gestures these stars think is all that's needed to keep their fans happy. The fans, wanting to give their heroes the benefit of the doubt, weren't as angry as they had the right to be. But a great many were heartsick, disillusioned and bored rotten.

A lot of British kids were ready to reject the banker/stars out of sheer boredom and working class sentiment alone, especially with the visible alter-

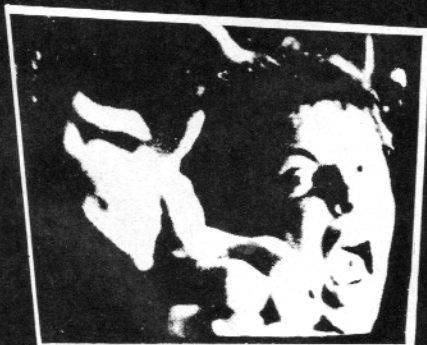
native of bands like Dr. Feelgood and Eddie & the Hot Rods. The Sex Pistols were dismissed by many of the pro-punk critics even in early 1976, but it's worth noting that Johnny Rotten's abuse was aimed, in those days, not at the Queen but at Led Zep and hippies.

Meanwhile the same forces of alienation that had spawned skinheads a few years before were now at work creating a need in the working class youth for something like the punk movement. A series of job cutbacks, labor demonstrations, and pound devaluations added further fuel. More than 50% of 21-year-olds were out of work. Small wonder they began turning against the Popstar Ethic and all it represented; the Bastille of rock seemed ripe for assault.

Interestingly enough, it was almost precisely at this point that the Velvet Underground, the Stooges and the Who took over as cult heroes from the Beatles, Stones and Chuck Berry models that had inspired the first new-wavers. The Velvets had dealt with themes of paranoia, boredom and oblivion before anyone else, the Who had been the first British group to assert their frustration with a sound that actually threatened violence, while Iggy had introduced explicit

danger, enraged boredom and nihilism as far back as 1969. These became the new idols as the punks sought to express similar feelings, and thus they turned to the musical styles of these artists. From this point, the political orientation of the groups and their audience determined the shape of the music.

Now the Sex Pistols became the center of attention, with their talk of anarchy and their bitter, devastating cynicism. They claimed later that in advocating violence they spoke metaphorically, of the need to destroy outmoded ideas, but the statements they fed the press were deliberately inflammatory. The Pistols achieved the effect [notoriety] they desired, but they also planted the seed of paranoia in the British public [as near the edge of desperation, in their own way, as the punks themselves] that would soon backfire against them. They also gave provocation to a lot of young louts with no interest in music or society who read the punks' call to violence as an open challenge to their brawling prowess. The Bastille had fallen; the Reign of Terror was next...



The British media have a lot to answer for. Sensationalistic as a matter of course, they leapt at the opportunity to exploit punk to the hilt, emphasizing its extremes all out of proportion, and going so far as to start describing common murderers as "punk rock fans" to get their readers even more worked up. The British news network has always been accessible to the enterprising star-makers, and in his manipulation of its power Malcolm McLaren was guilty of nothing that Brian Epstein and John Kennedy hadn't done before him—a lot less in fact. He actually had to do very little—the press themselves supplied the hype.

After a month or two of punk hysteria in the tabloids, the farne at first welcomed became a Frankenstein monster. Banned by the authorities, attacked at gigs and in the streets by Teds, local yobs, and "good citizens", many of the punk bands will have to follow the Pistols into involuntary exile in order to stay alive. Meanwhile the paranoia mounts on both sides—kids hyped up by punk rhetoric to believe society's last throes are at hand, and others who should appreciate the honesty of Johnny Rotten et al, making public scapegoats of them.

The reality of British cultural decal, though plainly well advanced, couldn't possibly be as desperate as

it's been made to seem. Jon Savage, editor of LONDON'S OUTRAGE: "My prime feeling here is claustrophobia; it's so SMALL physically/mentally and your path is predestined from school. Apathy, complacency, frightened, unthinking conservatism. It's all about, you can't escape it. Hence the exaggeration of the punks and the media."

So punk rock has created and finds itself trapped in the middle of, an extremely explosive political situation, helpless to find a way out. Its fine impulses have led only to confusion and self-doubt. The rejection of the Popstar Myth is one of the most [perhaps THE most] revolutionary advances in rock history, yet its importance is overlooked as groups like the Clash are criticized for the relatively small degree of inaccessibility their fame has made inevitable—as if it had never occurred to anyone that as long as their is entertainment, there will be stars, and the vital difference is in what the new stars do with their fame & money...

The metaphor of violence has been British punk's other main contribution to the political thought of our time, and its importance is still being obfuscated by all the idiots [kids and commentators alike] who insist on taking it literally. In actual fact, there's probably been less violence in the entire punk movement than at a typical football game, and fewer deaths than at Woodstock.

Symbolically, violence and anarchy are quite useful, necessary, even healthy. The brutal destruction of every vestige of the delusions that benight our society is a thoroughly sane, emotionally satisfying, appropriate, HIP position for the new generation to take, faced with the appallingly decadent spectre of disco-mania and the pathetic terminal decay of '60s hippie culture—and if a few worthwhile things get trampled in the process, it's probably worth it to have kids thinking for themselves again.

In America, we're still working on hacking out the musical cancer; in England that was accomplished at the first stab, so the kids have simply turned their scalpels on the other malignant growths in their society. This is a POSITIVE movement, at its core, using negative imagery. That fact has, unfortunately, been obscured by the behavior of many of those who have been drawn out of the lunatic fringe by the media overkill.

Charles Shaar Murray made some sobering comments in a recent NME editorial entitled "We Didn't Know It Was Loaded." Punk rock, he offers, is essentially different from previous trends. "The mass of this country's population haven't EVER been as scared of a youth-culture phenomenon as they are now. Teds, beatniks, mods, rockers, hippies, skinheads, glitter-kids...no competition. The hippie movement was middle-class; the punks are working-class, they don't have anything to drop out FROM. Where the hippies rejected society, society has rejected the punks. And



society has always hated, suppressed and tried to destroy the people who bear most blatantly the scars inflicted upon them by the system under which they have to live because those scars remind the authorities of their own guilt and failure..."

the punks don't merely bear the scars, they've elevated them to a fashion statement. As art, as fashion, as youth culture, it couldn't have been better conceived. But when the rock & roll micro-culture is thrown into the glaring spotlight of political hysteria, what may have begun in innocence can lead to frightening consequences.

Johnny Rotten is on his way to being the most famous living person in rock & roll. But with a difference. Murray "Rock stars never used to be able to go out in public because people who dug them would crowd around. We have a new kind of rock star now, punk stars dedicated to destroying the star system. Johnny Rotten's fame was created as much by the people who hate him as by those who dig him." Unlike the actor, the rock & roll artist appears as himself, and is therefore held responsible as a private individual for what he says and acts out as a public person on stage. So Johnny Rotten calls for anarchy, and gets his face slashed.

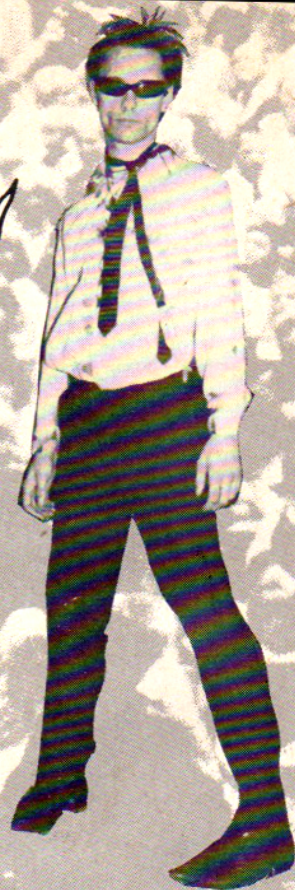


The situation in England cannot get much worse. Either the groups will tone down their rhetoric, or they'll be driven from British soil. In any event, they've made their point. The need for bands to be a part of the culture of their audience, committed to it before all else, has been established. Whatever social issues are important to that audience are the responsibility of rock & roll to articulate [as, in the best of times, it always has]. That's the position that has brought British punk rock up against the wall of repression, and I hope sincerely it doesn't lead to grimmer consequences than it already has.

—GREG SHAW

NOW
AT LAST
EVERYTHING YOU NEED
TO KNOW ABOUT MAKING
YOUR OWN RECORD!!
A SPECIAL REPORT
BY THE EDITORS OF
BOMP

HEY KIDDIES...
NOW, FAMOUS PUNKS
CORRESPONDENCE SCHOOL
OFFERS YOU A 'FAB'
NEW-WAVE CAREER AS A
STAR OF PUNK-ROCK!
ACCEPT NO SUBSTITUTE,
AND UH, EXCUSE ME...
I'VE GOT TO GET BACK
TO DESTROYING
ALL MUSIC!!!



THE HOME-GROWN RECORD REVOLUTION!

Time was, not too long ago, when any young musician who thought seriously about starting a rock & roll band had all the odds stacked against him. Locally, he'd be faced with audiences that only wanted to see big-name, out-of-town acts, and club owners who demanded Top 40 material. He might try to sidestep all that by making the trek to L.A. or New York in hopes of landing a record contract, only to find that without a high-powered manager, a chart-proven producer, or an incredible amount of luck, he might as well be trying to peddle Eskimo pies in Alaska.

The industry was particularly aloof toward bands who didn't conform with prevailing contemporary standards, meaning disco or heavy metal or boogie or some other style they could understand. Anybody doing '60s influenced, Mod or punk music was ignored. A few who could afford to indulge themselves, recorded and pressed up their own records anyway, just so their friends could see their name on the label. As far back as 1971 there were groups like Mogen David & the Winos doing this, but it was obvious even to them that this was a mere cry in the wilderness.

Fortunately for us all, this whole state of affairs has been changing over the past year or two. Suddenly there are hundreds of weird home-made records getting written about in all the magazines, and selling faster than they can be pressed all

over Europe and spreading across America. What's it all about, why is it happening now, and how can you get involved. These are questions we'll be answering in this special **BOMP** feature.

HOW IT ALL BEGAN

Groups began making their own records in response to the difficulties they were facing. Even if airplay was a remote possibility, there was always the chance of some regional exposure, and besides, having their own record out might influence club owners to respect them more, and make a far more impressive demo than the average tacky cassette most A&R men receive. A group with a record out was automatically in a better bargaining position with everyone they had to deal with, plus there were always a few people who'd review it, giving them a chance to build up their press kit.

So it started around '73. Because I always featured local records in my *Juke Box Jury* column (which appeared nationally in *Creem* and then *PRM*) a lot of them were sent to me. A few, like Pentagram, Appaloosa, Left End, Reddy Teddy and Papa Du Run Run were good enough to compare with mainstream standards, and the groups did seem to prosper more after putting out these records.

By 1975, other factors had entered the picture. Local scenes, by which I mean a cohesive interplay of groups, clubs, press,

radio and audience in shared support of the original music in a given city or region, were reappearing for the first time since 1968. Cleveland was a leader, producing a profusion of fine groups before petering out. New York proved to be the catalyst, as national media attention was focused on the groups playing CBGB and Max's.

The existence of a local scene is important, because with local papers supporting the bands, audiences willing to pay to see them, radio stations that will play tapes and local records, and a club (or clubs) that becomes a focal point, it's possible for groups to build a reputation and following in their areas, which soon spreads nationally via the press.

The press has been an important factor—especially fanzines. In 1973 and '74 the fanzine movement began really taking off, and most major cities had one or two in addition to the new wave of local entertainment papers (*Cleveland Scene*, *Illinois Entertainer*, *New York Rocker*, *Shakin' Street*, *Bay Area Musician*, etc.), all of which helps educate audiences to the alternatives available in their own towns. Fanzines also play the role of exposing weird, obscure records to a worldwide mailing list of hard-core people, each in his home town surrounded by a circle of people influenced by his opinion. Now that **BOMP** and some of the larger fanzines are getting into thousands and tens of thousands circulation, this core has become quite sizeable.

So even if a group is in a town too small to have a local scene, they can make a record and see it reviewed in fanzines from a dozen countries, and sell enough records by mail to make independent recording feasible. They can then go to record companies, or whoever, and say "look, we've sold so many thousand on our own, we're a proven risk", or they can go to a city like New York and find a receptive audience who already knows who they are, as Pere Ubu, The Nerves and Sneakers have.

It's been a very curious thing, watching the audience for esoteric, basic, punkoid, and other minority rock styles grow from a few hundred vinyl junkies to a few thousand and now, it seems, about to make the big transition from cult to mainstream. What's made it possible, in addition to all the above, is the so-called Punk-Rock phenomenon, which is really just a convenient handle for the average person to grasp the reality of an alternative to the overblown pretentiousness that a lot of people have, consciously or subconsciously, been growing increasingly impatient with. It's like the word 'psychedelic', a good catch-all.

As more people get interested in Punk Rock, they start buying whatever records they can find. In Europe, where it's relatively easy to distribute and display singles, small new labels like Stiff, Chiswick, Dynamite and Skydog found there was an insatiable demand for as many 'Punk' records as they could supply, and the weird-looking they were, the better they sold. So they made picture covers and put out old Lou Reed and Iggy demos, and made garage-level recordings with some of the local groups, and set the pattern for what has begun to develop in America. Now growing numbers of stores here are finding that a Punk-Rock section proves an irresistible attraction to customers in just about any city.

THE ADVANTAGE OF INDEPENDENT RECORDING

Because of the nature of Punk Rock and what it represents (rebellion, rejection of the established order, return to the roots) a locally-made record has more appeal than one on a major label. Early punk groups who signed to big labels now find themselves overlooked by the media in favor of those with their own crude products. Every true fan likes to think he's got some unique, unusual things in his collection, and knows that these local records are relatively ephemeral and of limited circulation. Not only that, a lot of them come with striking picture covers, and bizarre labels. The critics love 'em too—we critics always like to discover something esoteric.

Thus, a self-made record can be used either as a stepping stone (as Patti Smith or Television did), or as an alternative to the record industry. The network of stores here and in Europe that are selling Punk-Rock is more effectively served by an underground distributor, because they are directly involved in the music and actively pushing it. In England, local records (including many from America) get reviewed in the big weeklies and played on the powerful BBC and Capitol Radio networks, through people like

"The self-made record has become a proven stepping-stone to stardom..."

Bizarre Records and Ted Carroll's Rock On Records that have made them available. A major record company finds it very difficult to get that kind of exposure for its new artists!

We have a similar situation developing in America. It's taken longer to emerge because of the sheer size of the country, but now it's taken off. Just as an example, we formed **BOMP Records Wholesale** to make it easier for stores & individuals to get hold of these records, and in a few weeks we were swamped with orders from all over the world. We're now importing thousands of records from Europe, and sending thousands back, and we still can't keep enough records in stock even though we've barely begun putting them in stores.

What this means is that if a record is halfway decent, particularly if it has a nifty picture sleeve, **BOMP** alone can probably sell a thousand or two, potentially several times that...and we're only one distributor. In addition, we've gone ahead and compiled a mailing list of reviewers and radio stations that promote new-wave records, and now send regular selections of the newest releases to these people; then when the reviews/playlists come back, we forward them to the groups to use in their promo kits.

By doing one or two records this way, a group can accumulate a tremendous amount of exposure, recognition, and power to bargain their way to the top if they play their cards right. And make some quick cash while they're doing it, too...

HOW DO YOU DO IT?

At this point you've probably got all kinds of questions, so let's get some of them out of the way...

Q: Is it necessary to record 'punk rock' if we want to reach the underground audience?

A: Not at all. By definition, independent records are an *alternative*, so you should be doing something that appeals to some minority taste, be it punk rock, surf music, space music, British Invasion, rockabilly, or what have you. If what you're into is a reflection of what's already on the charts, (i.e. if it sounds like the Eagles or Led Zeppelin or Wild Cherry), an underground record is the wrong avenue for you, unless you intend it merely as a demo and not for sale to the specialist market. Got it? Good.

Q: Most locally-made records sound weak, unproduced, flat. How can I avoid this?

A: The key to everything is the engineer, the guy who twirls knobs behind the glass while you play, and you've got to assume he grew up on a steady diet of Loggins & Messina, and will do his best to make you sound that way—not for any malicious reason, but simply because his standards of profes-

sionalism tell him that things like cleanliness, balance, and separation are what make a good recording, whereas what you require may be the opposite of the techniques he's accustomed to...

It's always a good idea to take the time to play the studio engineer some records that will give him an idea of the sound you want—tell him to give you the drums from "Be My Baby", the guitar sound from "Sister Ray" and vocals like on "Search & Destroy", and he'll at least have an idea where to start.

Q: What should I look for in selecting a studio?

A: In some parts of the country there may only be one studio within a thousand miles, so you're either stuck with it or you migrate to some large city where more facilities are available. Given a choice, look for a studio that can give a good 'live' sound (listen to some things they've done) and, most important, where you think you'll be able to work with the people. If they like you, you can often bargain for a lower rate, by recording at odd hours, or using fewer tracks, or perhaps even by giving the engineer a label credit. You can find good 8-track studios for as low as \$20/hour, or pay as much as \$130/hour for 16 tracks that might not even be necessary for the kind of record you're making. If you're after a 'punk rock' sound, 8 tracks or even 4 ought to be plenty.

Many people of course record at home on TEAC 4-tracks and get away with using that for their record, and it's certainly the cheapest way, but the limitations are inherent, particularly with vocals, and it comes down to a matter of what kind of impression you hope to make with your record.

Q: Should we try to find a Producer, and what qualities should we look for in one?

A: 'Producer' is a rather loosely-defined term; it can mean someone who creates an entire record—song, musicians, arrangement, recording—from scratch, or it can be merely someone who puts up the money and stands around making occasional suggestions. Or, it can be anything in between. Generally, what you want in a producer is someone with a certain amount of studio experience, who knows and understands the kind of sound you want to achieve, whose opinion you trust and who can provide an objective overview, helping decide when things are right or when something needs more work. It's important to have someone do this, otherwise your record is going to sound exactly as the studio engineer thinks it should. A good producer need not be someone who's produced records before—if you've got a friend who's a member of a well-known group, he'd probably be qualified, and his name would be an additional selling point on the

"Now is the time to release your wildest fantasies..."

records. Many writers and critics have been led by their knowledge and love of music into production work. Even a manager or roadie could be better than nothing—that objective voice is something every group needs where their own music is concerned.

PHASE II

Once you've left the studio with your master tape, a whole new set of problems loom ahead. Mastering, matrix, mothers, stampers, manufacturing...

Q: Help!

A: Okay, first things first. Before your record can be pressed it must be "mastered", which means making metal pressing parts from the basic tape. But there's an intermediate step where an acetate or lacquer disc is made (the metal plate is made in turn from it) and in making that, the tape is run through a complex board that allows for further alterations in the sound. You can filter or boost certain frequencies, speed up or slow down the tape, in fact the sound can be changed drastically—and often will, if you allow someone else to master your record. It's in this stage that the ultimate loudness of the record is determined, and unless you're there to be sure it's cut "hot" (grooves wide and close together) it probably won't be.

Q: Where can I have this done?

A: Frequently, pressing plants have their own mastering labs and you're always welcome to sit in while they do it. Even if you're using a pressing plant in another city, you can find in any major city a mastering studio that will either cut the acetate, or make you what's called an EQ tape, meaning a tape copy incorporating all the settings on the board so that the plant can run it through as is and not alter the sound you worked so hard to achieve.

Q: How do I find a pressing plant?

A: There are many independent pressing plants, plus many of the major companies like Columbia do custom pressing, and even if you can't find one in your area you can do it by mail. There are firms in Dallas, Nashville, Los Angeles and other cities that specialize in mail orders. Prices can vary from 16 cents to 35 cents per single record, depending on the quality of the vinyl, but you shouldn't be paying more than 24-27 cents apiece for 100% virgin vinyl, and that price often includes labels, mastering, etc.

Q: Should I have a picture cover?

A: Definitely. A good cover will more than double sales of an underground 45 or EP. The most successful ones have utilized clean, simple imagery, and a nice looking black & white cover can be fairly inexpensive—around 20 cents apiece in small quantities, although you can cut corners by folding and assembling yourself in some cases. Your pressing plant may be able to provide covers also, or there are companies like Bert-Co. in Los Angeles that specialize in it. You can

also have custom artwork on your label at little or no extra cost.

Q: Okay, I got the records—now what do I do?

A: Start promoting. Send copies to your local newspapers and radio stations, to **BOMP**, *Creem*, *Billboard*, *Record World* and all the other national magazines that review underground records, to all the fanzines and new-wave DJs you've seen listed in the *Bomp Newsletter*, etc. Take some around to the biggest record stores in town, try to give them a box with a stand-up display so they'll feature it on their counter, put up some posters around town or take ads to let people know it's out, then wait for the orders to start rolling in. At this point you can sit back for a moment and congratulate yourself—you're now a bona fide recording artiste—and also the proud owner of a brand-new record company!

Q: But supposing I don't want to run a record company—after making the record, can't I lease it to a label that's looking for 'new wave' material?

A: Certainly! And we hope you'll submit it to **BOMP** first; it would be a good idea to send a tape copy first anyway so we can give you an idea of its potential, how many to press, etc. Even if it's not right for the **BOMP** label, we can be a big help with distribution on your record. There are several other 'underground' labels, here and in Europe, that you can offer it to, which is actually a good idea because your song will get even more exposure on a recognized label than as an independent record (I'm referring naturally to labels like Stiff, Ork, Dynamite, etc., not the major companies).

Eventually, there will be record companies in every city, some affiliated with fanzines, others with studios, others independent, devoted to developing local new-wave talent. As today's Punk Rock evolves into something more commercial, more subtle, with greater pop orientation, it will take more money and expertise to make the records, and I think we'll find people coming forward to provide it. And all these independent labels or production companies will act to give local artists a voice, heard not just locally but everywhere, through the international alternative marketing system. This is all beginning to happen now. Now is the

time to start your band, write your songs, release your wildest fantasies—and put it on record!

Below are listed a few pressing plants that have been used by many new wave groups; all will work with you by mail or phone, and most can take care of mastering and/or matrix. Some do picture covers. It's best to ask for information and price quotes before proceeding. Each plant has its good and bad points—Fidelatone is notoriously slow, Wakefield won't make 3-step masters, NRP has been known to lose masters, and the quality of mastering at A&R varies. But on the whole they're all OK.

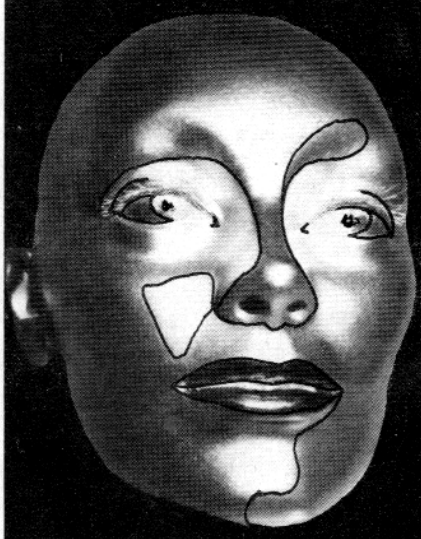
Fidelatone, 12848 Weber Way, Hawthorne, CAL 213-678-4346

Nashville Record Prod., 469 Chestnut, Nashville TENN.; 37203; 615-259-4200

Wakefield Mfg., 1745 W. Linden, PO Box 6037; Phoenix, AZ; 85005; 602-252-5644

A&R Mfg.; 902 N. Industrial Blvd.; Dallas, TX 75207

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[continued from page 15]

under his direction one of the best on record. Their two singles thus far, "Outside View" (recorded November '76) and "Thinkin' of the USA" are among my favorites, with a strong beat, blazing guitar, solid hooks, and the overall energy which is essential, but not often enough heard in punk rock records.

In America it's always been common for a group to put out their own single to satisfy local demand, but rarely has this happened in England before 1977. Now it's happening all over, pioneered by two Manchester groups, the Buzzcocks and Slaughter & the Dogs. The Buzzcocks put out an EP early this year on their own New Hormones label, with a sound similar to that of the Sex Pistols but a strong lyrical style of their own. Slaughter & the Dogs used the same producer, Martin Zero, for their record on the Rabid label. The most impressive local production so far has been "Sick of You" by the Users, on the Raw label from Cambridge. Sounding like an outtake from *Raw Power*, it's become a classic already.

A very interesting development came in the early summer of this year when it was announced that Mark P. of *Sniffin' Glue* was to have his own label, Step Forward Records. Actually the label was owned by Miles Copeland, who had previously been the manager of such "old fart" groups as the Climax Blues Band. Mark's job was to advise on signings, help in production, and in general lend new-wave credibility to the venture. The first two releases were basically good fast pogo records. "Fascist Dictator" by the Cortinas got some criticism for its lyrics, though with all the Nazi glorification going on it was really quite harmless. I much preferred the B-side, "Television Families", an ode to "I Love Lucy" and "The Dick Van Dyke Show" which comes as a welcome relief from the tedious rhetoric of too many other groups. For instance, "Right to Work" by Chelsea, the other Step Forward release. Chelsea were one of the first bands on the scene in early '76, but had to go through severe personnel changes before cutting their first record. The label's latest discovery is Mark P. himself, whose new band Alternative T.V. has been getting good reviews at early gigs.

It was in the first few months of 1977 that punk rock, as a fully-developed style of music, clothing and behavior, began to take over the British new-wave scene to the exclusion of almost everything else. There was no room for Chuck Berry, as increasingly caustic reviews of Dr. Feelgood and the Flamin' Groovies made clear. Eddie & the Hot Rods, who three months before were heroes with "the true spirit of British punk", are now dismissed as "old farts" or "just an R&B band". Fanzines like *Sniffin' Glue* and its dozen or more imitators, which reflect most immediately the feelings of the kids on the

street, are equally quick to dismiss anything that might be considered "pop" as the definition of acceptable new-wave rock becomes more and more narrow.

Within that narrow definition, however, there has been an enormous amount of activity in 1977, and the records are getting more impressive all the time. Though not entirely consistent (why a band like the Jam, who steal everything from 1965 Who, should be exalted while bands more influenced by the Stones or Beatles are criticized, can only be explained in terms of what influences are currently most fashionable, even though the dialectics of new-wave call for the rejection of everything connected with the past), the bands and critics who are guiding this trend have brought it to the point of being a valid genre.

British punk-rock, 1977 style, consists of a frenetic beat, relentless buzzsaw guitar, with influences limited almost exclusively to the early Who and the Stooges, vocals screaming and raw, and lyrics that, if they can't make a pointed statement about the collapse of British society, must at least be an expression of boredom, frustration, or some violent impulse. Because most of it has no



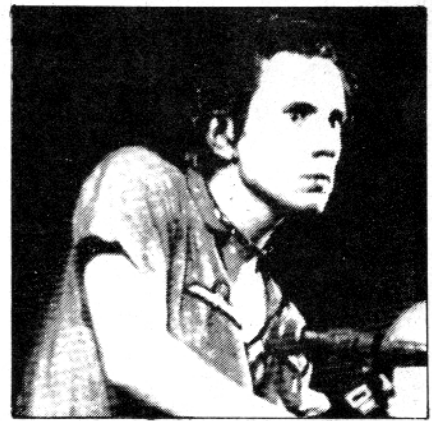
•THE REZILLOS



•SIOUXSIE & THE BANSHEES

backbeat and there is no hint of any derivation from black music (with rare exceptions like the Clash's cover of "Police and Thieves"), no known dance step could be done to it. It was the arrival of Pogo dancing that gave audiences the perfect (and only conceivable) physical outlet for the energy awakened in them by the music, short of random violence.

Most of the groups are simply too inexperienced to have much of substance to say; the same was true of the



•Johnny Rotten [top] GENERATION X

thousands of groups who came after the Beatles (check the Encyclopedia of British Rock in this and the last 3 issues for a hint of how many there actually were, and a parenthetically interesting suggestion of how much further the current explosion of groups and records could go in the next couple of years...). Those with innate style and personality went on to make records of lasting value, while the rest disappeared after one or two singles. The same will happen with punk rock, and none can say with certainty which groups will survive. Some guesses, however, can be hazarded.

THE SEX PISTOLS

There's always a danger when a group becomes this famous, this fast, as representatives of a fad that is bound to pass, that they will be fated to pass with it. But the Who outlived Mod, the Beatles outlived Beatlemania, and so I think the Pistols have a chance. If they can avoid being done in by one of their berserk countrymen, they have the musical substance—the ability to write powerful, commercial songs, play solid rock & roll, etc.—to stay around a long time. Johnny Rotten has genuine personal charisma, besides having a distinct vocal and lyrical style and plenty of important things to say.

THE CLASH

This is by far the most "political" group in England, and their politics are not only timely and pertinent but also extremely well expressed. Between Mick Jones and Joe Strummer is an impressive amount of talent, however it remains to be proven whether this band has anything to say beyond the current topics of interest to British punks. Most of their songs would



•THE ADVERTS



•JOHNNY MOPED BAND



•Judy Nylon (SNATCH)



•Ari Up (lead singer of THE SLITS)

be pretty dull with the barb of their message removed. Despite that, I think they'll stay around. They've got one of the all-time classic names, and with time their sound will live up to it.

EDDIE & THE HOT RODS

This group's main shortcoming has always been their lack of good original songs. They've written two so far: "Writing on the Wall" and "I Might Be Lying". The latter is so good that, if there were any guarantee they could come up with more of the same, I'd predict a long career for this band. I don't think anyone blames them for their songwriting weak-

nesses so much as for the choice of filler material—basically the same '50s rock and early '60s R&B tunes most of the Marquee Club groups were doing in 1964, which in the Hot Rods' monotone sound soon begin sounding all alike, in addition to already being overly familiar. I think there are other options open to them; they could be great interpreters of some of the more aggressive mid-'60s punk tunes ("Pushin' Too Hard" for instance) and even if they don't, they could become hugely popular in America with what they're already doing.

THE JAM

I find this band one of the most consistently listenable, maybe because they're a mutation of *My Generation*, which is still one of my most-played albums and, I think, the most successful concept-album (the world's first 40-minute single) ever done. The Jam are important because they were the first to pick up on the stylistic relevance of the 1965 Who to today's conditions of social unrest. The purely technical aspects of how they condense enormous energy into a very tightly controlled structure enable them to express their sentiments with a forcefulness and urgency none of the other groups can match. Their strength is their drawback, however: they've taken a little too much from the Who (did they really need to record "Batman"?), and even if Paul Weller's "In the City" and "Away From the Numbers" stand up to the best of Townshend, it would be a waste if they went from here to "Happy Jack" to "Magic Bus" to "Tommy". They need to develop their own style and, I think, songs with more timely, less vaguely phrased messages.

THE STRANGLERS

I have difficulty relating to this band as part of the British punk scene, although in attitude and presentation they are certainly new-wave. In comparison to all their colleagues, their music is relatively unstructured (in parts even 'progressive') and their borrowings from the Doors, while interesting, are disconcerting—I didn't think we were anywhere near that particular time warp yet. They're good, and I think very commercial; actually it wouldn't be far off to call them the Mink DeVille of British punk rock. They'll be around for 2 or 3 albums at least, and beyond that it's a matter of whether they have a hit single or develop a sizeable enough cult following around the world.

THE VIBRATORS

These are my dark-horse favorites. They've been criminally overlooked by British trend-followers, but for my own taste, they were the best all-around band I saw in England in 1976, they have the style and instinctive sensibility that's crucial to any new wave band, and their songs/records are unabashedly powerful, danceable, well-produced, with just the right amount of pop commerciality and healthy perversity to give them hit records.

THE DAMNED

These boys were among the first, and as long as they don't lose their spirit of unpretentious fun, there'll be a place for them—although at the rate many other groups are progressing, it's not likely the Damned will have the same ease in denting the charts with future releases unless they improve as musicians, a move which on the other hand could be their downfall....

ALL THE REST

Most of them, sad to say, are destined for oblivion. The new wave, as a revitalization of rock & roll and its audience, will be with us a long time, and is broad enough to encompass any number of fads or trends, of which punk rock has been merely the first. There will be many artists who are truly talented (as Ral Donner was in his time, or Ian & the Zodiacs in theirs) who shine for a moment and get left behind. Others may become stars merely by appearing in proximity to the new wave, without catering to it—such as Mick Lowe or Elvis Costello, for instance stand a good chance of doing. And there's always the chance that someone who seems impossibly ephemeral just now—Johnny Moped, say—will turn out to be the Bob Dylan of his generation. It's just too early to tell. We're still in the middle of the first wave, and high tide is nowhere yet in sight. As good as it is, it can only get better...

THE GROUPS

An alphabetical list of artists that have participated in the British New Wave as of August, 1977: Advertisers; Adverts; Aggravators; Alternative TV; Amazorblades; Ants; Art Attax; Arthur Comics; Bethnel; Bijou; Blast Furnace & the Heat Waves; Boomtown Rats; Boys; Bozox; Brats; Buzzcocks; Blitzkrieg Bop; Celia & the Mutations; Chartrause; Chelsea; Clash; Clayson and the Argonauts; Cock Sparrer; Cortinas; Count Bishops; Cruisers; Crutch Plates; Cyanide; Johnny Curious and the Stranglers; Damned; Dead; Dead Fingers; Dead End Kids; Depressions; Derelicts; Drones; Distractions; Dole Q; Dirt; Eater; Eddie & The Hot Rods; Electric Chairs; Fall; Framed; Fruit Eating Bears; Flies; Fabulous Poodles; Generation X; Gorillas; Heartbreakers (American); Horror Comics; Icebergs; Ignatz; Iron Maiden; Ignorants; Jam; Johnny Moped; Jolt; Killjoys; Little Bob Story (French); London; Lurkers; Local Operator; London SS (with Mick Jones, Brian James and Tony James); Maniacs; Masterswitch; Mean Street; Menace; Models; Motorhead; Mutants; Neo; New Hearts; 999; No Dice; (Ed Banger & The) Nosebleeds; Nothing; Now; Negatives; 101'ers; Only Ones; Outsiders; Outpatients; Penetration; Pirates; Pleasers; Plummet Airlines; Police; Pork Dukes; Pink Parts; Plague; Radators from Space (Ireland); Rail Dogs; Radio Stars; Rejects; Renoir; Rezillos; Rich Kids; Rikka & The Last Days on Earth; Rings; Roogalator; Rip-Offs; Rabies; Sahara Farm; Saints (Australian); Sex Pistols; Shag Nasty; Shakin' Street (French); Sham 69; Siouxale & the Banishes; Skrewdriver; Skin Flicks; Slaughter & the Dogs; Slits; Smak; Snakes; Snatch; Snivelling Shits; Spitfire Boys; Squease; Stinky Toys (French); Stranglers; Stukkas; Suburban Studs; Subway Sect; Swords; Steel Pulse; Swank; Suspects; Table; Talk; Tanya Hyde; Tormentors; Twenty Five Years of Worthing; Tyla Gang; Unwanted; Users; Vibrators; Victims; Violent; Verdicts; Vermin; Vericose Velns; V2; Warm; Wasps; Warsaw; Water Pistols; Whisper from Nowhere; Wire; Worst; X-Ray Specs; X.T.C.; Zero; Zips; Zorro.

SPECIAL THANKS TO: Don Hughes, Peter Kodick, Michael Beal, Malcolm & Simon, Jake Riviera, Andrew Lauder, Alan Cowderoy, Jon Savage, and (for their great photos and devout coverage) the people at SOUNDS, NME and SNIFFIN' GLUE.

The HUMAN BEING RECORD CHART

Charts are fun. Or at least they used to be fun when they were full of good records and you could follow your favorites week by week until the final suspenseful struggle for the #1 position. Those were the good old days. Today, by our rough calculation, more than 80% of the charts (as accepted & followed by the radio & record industry) is made up of non-rock & roll discs, leaving our favorites with the proverbial snowball's chance in Hell...

So, in our continuing effort to demonstrate that there *really* is such a thing as rock & roll, we bring you the 'Human Being Record Chart', compiled from votes solicited in the **Bomp Newsletter**, sales figures from **BOMP's** distribution branch, and our editorial board's personal listening habits. These are the records *actually listened to most often* by the members of the human race who constitute the rock & roll audience. No votes from robots or androids have been accepted, although *everything* nominated by legitimate readers (not just punk rock!) has been considered in the final tabulation.

There are two charts: one for 45s and EPs, the other for albums. We do not differentiate between domestic and imported records, although these are indicated. We hope you will all participate in making future charts even more comprehensively representative. Just list your 30 most listened to 7-inchers, and 30 12-inchers (you may include oldies or anything else that is high on your personal playlist *right now*). If there are only certain cuts on an LP that you enjoy, list them as well. You may also, as many did this time, vote for unreleased or forthcoming records, but note that these will probably not place unless a lot of other people also vote for them. Who knows, if some unreleased classic places high enough in the chart, maybe it will lead to some action...

DEADLINE FOR NEXT ISSUE'S CHART: November 15, 1977

TOP TEN ARTISTS

1. RAMONES

For: *Ramones* (57) *Leave Home* (281) 'Sheena' (206) 'Commando' (78) 'Blitzkrieg Bop' (75) 'Oh Oh I Love Her So' (64) 'Glad to See You Go' (69) 'I Don't Care' (58)

2. CHEAP TRICK

For: *Cheap Trick* (124) 'Big Eyes' (63) 'He's a Whore' (51) 'Oh Candy' (30) 'I Love Go-Go Girls' (25)

3. STOOGES

For: *Raw Power* (87) *Funhouse* (81) *Metallic K.O.* (20) 'I Got a Right' (282) 'Gimme Danger' (28) 'TV Eye' (30) 'Search and Destroy' (24)

4. BLONDIE

For: *Blondie* (99) 'X Offender' (41) 'Little Girl Lies' (21)

5. PATTI SMITH

For: *Radio Ethiopia* (30) 'Piss Factory' (45) 'Ask the Angels' (44) 'Free Money' (29) 'Pumping' (24)

6. KISS

For: *Love Gun* (29) *Rock and Roll Over* (28) *Hotter Than Hell* (19) 'Detroit Rock City' (30) 'Love Gun' (22) 'Calling Dr. Love' (23)

7. DWIGHT TWILLEY BAND

For: *Sincerely* (180) 'I'm on Fire' (89) 'You Were So Warm' (34) 'Rock & Roll' (47) (61)

8. PEZBAND

For: *Pezband* (60) 'Baby It's Cold Outside' (26)

9. SEX PISTOLS

For: 'Anarchy in the UK' (165) 'I Wanna Be Me' (46) 'God Save the Queen' (59) 'Did You No Wrong' (105)

10. GRAHAM PARKER & THE RUMOUR

For: *Heat Treatment* (32) 'Hold Back the Night' (121) 'Hotel Chambermaid' (45)

		No. of votes			No. of votes
1	I GOT A RIGHT Iggy Pop & James Williamson (Siamese)	282	1	RAMONES Leave Home (Sire)	281
2	SHEENAIAPUNKROCKER Ramones (Sire)	236	2	DICTATORS Go Girl Crazy (Epic)	219
3	ANARCHY IN THE U.K. Sex Pistols (Virgin)	220	3	DWIGHT TWILLEY BAND Sincerely (Shelter)	201
4	STRANDED Saints (Power Exchange)	201	4	TOM PETTY & THE HEARTBREAKERS (Shelter)	146
5	HOLD BACK THE NIGHT Graham Parker & the Rumour (Mercury)	198	5	DICTATORS Manifest Destiny (Elektra)	142
6	IN THE CITY The Jam (Polydor)	186	6	GET IT Dave Edmunds (Swan Song)	134
7	NEAT NEAT NEAT Damned (Stiff)	143	7	MINK DE VILLE (Capitol)	125
8	GARY GILMORE'S EYES Adverts (Anchor)	143	8	CHEAP TRICK (Epic)	124
9	DID YOU NO WRONG Sex Pistols (Virgin)	126	9	THE CLASH (CBS)	122
10	FIRST TIME Boys n'EMS	124	10	RAMONES The Ramones (Sire)	117
11	PRETTY VACANT Sex Pistols (Virgin)	112	11	DAMNED (Stiff)	116
12	[Say Goodbye to] HOLLY- WOOD - Ronnie Spector (Cleveland Int'l)	104	12	SAINTS I'm Stranded (Sire)	110
13	MONGOLOID Devo (Boogie Boy)	98	13	EDDIE & THE HOT RODS (Island)	109
14	LOVE GOES TO BUILDING ON FIRE Talking Heads (Sire)	96	14	STRANGLERS Rattus Norvegicus (A&M)	108
15	ECSTASY Paley Bros (Sire)	94	15	ELVIS COSTELLO (Stiff)	106
16	I'M ON FIRE Dwight Twilley Band (Shelter)	92	16	BLONDIE Blondie (Private Stock)	103
17	A PERFECT DAY Saints (EMI)	85	17	TELEVISION (Elektra)	86
18	FINAL SOLUTION Pere Ubu (Hearthan)	82	18	IGGY & THE STOOGES Raw Power (Columbia)	85
19	HEART OF THE CITY Nick Lowe (Stiff)	80	19	THE WHO My Generation (Decca)	85
20	WHITE RIOT Clash (CBS)	71	20	STOOGES Funhouse (Elektra)	81
21	YOU'REGONNAMISSME DMZ (Bomp)	69	21	VARIOUS ARTISTS A Bunch of Stiffs (Stiff)	78
22	BLANK GENERATION [EP] Richard Hell (Ork)	66	22	ABBA Arrival (Atlantic)	78
23	DESTROY ALL MUSIC Weirdos (Bomp)	65	23	APRIL WINE Stand Back (Big Tree)	78
24	YOU'RE SO STRANGE Zippers (Back Door Man)	60	24	FLAMIN' GROOVIES Shake Some Action (Sire)	78
25	LOOKIN' AFTER NO. 1 Boomtown Rats (Ensign)	58	25	AC - DC Rock (Atlantic)	70
26	I MIGHT BE LYING Hot Rods (Island)	45	26	THE JAM (Polydor)	64
27	THINKING OF THE USA Eater (The Label)	43	27	RUBINOOS (Beserkley)	65
28	BIG EYES Cheap Trick (Epic-unrel.)	40	28	SWEET Sweet Fanny Adams (Cap.)	64
29	THE NERVES [EP] Nerves (Nerves Records)	40	29	VARIOUS ARTISTS Nuggets (Sire)	60
30	DON'T PUSH ME AROUND/ WIMP - Zeros (Bomp)	38	30	PEZBAND (Passport)	54

RAVING UNDER: Bizarros [EP], Roky Erikson (Two Headed Dog), Rubinoos (I Think We're Alone Now), Gizmos (first EP), Squeeze (Packet of Three?), Marbles (Red Lights) Ramones (Rock-away Beach-unreleased)

RAVING UNDER: Live at the Rat, Vibrators, BOC (Agents of Fortune), Phil Spector's Greatest Hits, Dirty Angels, Big Star (Radio City), Sex Pistols (unrel.), Thundertrain Stooges (Kill City-unrel.).

ALL HAIL THE DICTATORS

With origins in the fanzine world with his *Teenage Wasteland Gazette*, spokesman Adny Shernoff was one of the first writer-aspiring-to-rockstar types. He recruited rhythm guitarist Scott 'Top Ten' Kempner and megaguitarist Ross 'The Boss' Friedman and drummer Stupidboy. The band then linked up with Blue Oyster Cult's management/producers Sandy 'Memphis Son of Sam' Pearlman and Murray Krugman to record the first Dictators album, *Go Girl Crazy* for Epic. Combining keen, insightful and funny lyrics to rock 'n' roll had been done before, but the message never stamped home the way the Dictators' odes did because the 'Tators delivered the kind of rock 'n' roll madness unseen since the like of the MC5 and the Stooges while still being lyrically detached. Yet, it all came together in a classic mix unmatched since, despite hordes of new bands looking to Fred Smith or James Williamson for inspiration.

Show us a rock 'n' roll fan who doesn't like *Go Girl Crazy* and we'll show you someone who only pretends to listen to records. As with all bands ahead of their time, there were few who could see thru the barrage of guitar — albeit excellently done — nor really lived the life celebrated in their lyrics to understand all the Dictators had to say was 'have fun' and believe us, that was a profound revelation in the Stone Age of the early 70's. So it was back to the NY clubs for the 'Tators and not only good band, but a real good idea lost steam and momentum.

Flipping thru the pages of the *Village Voice* last year, vague rumblings of a revamped Dictators

began to appear. By this time, Epic had dropped them proving once again that Columbia and associates are always ready to take a chance, but you better make good or else...! The Dictators had by this time drafted their roadie and symbol-in-flesh Richie Blum, Handsome Dick Manitoba, to the ranks of lead vocalist/primal spokesman. Secret weapon H.D. Manitoba is to the Dictators what the Greek symbol for chaos is to the Cult. There's been quite a few stars in our time, but this guy Manitoba has 'em all licked. The developed tones of refined abdominal muscle and bulging proportions of the same close to the neck, thigh and upper shoulder regions are what Manitoba craftily utilizes to facilitate the legendary 'male-siren' effect proven for purposes of female flypaper.

During the revamping, drummer Stupidboy exited and Shernoff started shirking his bass activities in favor of the keyboards. Too bad: though he's not technically a great bass player,

"Oh wow, man. Like I got stoned and then split to see *Star Wars*. Waited in line for two hours before the flick started. But it was worth it. I mean, I was still sorta high and all those special effects, and it was such a boring afternoon, anyway..."

The mindless epitaph to a bland generation of nerts, when they could be having fun!! Kicking out the jams, instead of wallowing in the ozone. Lifestyles patterned after ZZ Top, Frampers and Joni Mitchell have had it!!!

This is why the Dictators are more than just a dazzling display of rock 'n' roll fireworks. They're the hippie-backlash and pro-life campaign that silently crept outta some Bronx back-alley late one night to rescue stray wolfpacks of mellow gurls lost to the cosmic camps of "higher spiritual plane" consciousness and 2 AM incense. Dictators....deprogrammers of the first order!

The 'Tators were formed during the seminal years of the NY rock scene.

PHOTO BY DEBBIE SCHOW

THE DICTATORS!!

By GREGG TURNER and GARY SPERRAZZA!

his flair for imaginative bass lines is infinitely more attractive than the current alternative. So the spots for bassist and drummer passed to Mark "The Animal" Gluckman and Richard Teeter. The Animal, not content with twanging out notes in any conventional sense, pounds out a bombardment of thud perpetrated by an iron-clad flat and scowling demeanor. Drummer Teeter, the so-called straightman supplies overly contagious vocals and a manic tempo that counterbalances the delicate but heavyweight framework supplied by an enthusiastic Top Ten rhythm guitarist Scott Kempner, as he is usually known.

So with mainstay Shernoff, Ross the Boss, Top Ten, Handsome Dick Manitoba and newcomers The Animal and Teeter, it's as if Shernoff, unstoppable in his desires, went into a huddle with the band and told them no innovative record company was gonna stop them! What do we want, boys, anyone of them may have asked, "to sit around and be last year's thing?" no way! Let's get our butts into rehearsal for 15 hours a day, get these new songs finished and get out and be DICTATORS!!!, not some whimpering band on its last legs.

And they did. The lineup made its first appearance in May of 1976 and when they weren't getting total raves

in the aforementioned Voice, the Dictators were doing the midwest circuit with Kiss, Union Heep and ZZ Top, developing a sound you just can't argue with!

Everyone who has seen the Dictators in the past year has been buzzing about how exciting, tight, out and out rock 'n' roll crazy they've been lately. Many feel the Dictators are the best rock 'n' roll band they've ever seen and it's all coming from people who were caught totally off-guard as regards the new lineup and show.

The thought-to-be-sleepy Northern California Bay Area community of rock 'n' roll fandom gathered en masse to the late-March and early-April Dictators shows at North Beach's incredible Mabuhay Gardens. The debut solicited frenetic craziness from a standing room capacity saturation of 400+ Mabuhay manjacs and leather-clad gila monsters. Renditions of volume-ated anthems the likes of "Next Big Thing", "Weekend", "Master Race Rock" and the newer "Steppin' Out", matched hypo-visual theatrics with a thunderous audio assault.

Rhythm guitar wizard Top Ten's semi-circular windmills counterbalance the ferocious barrage of lightning lead patterns (fast and fluid) from The Boss. The Animal stands a grimacing image of macho, six feet in excess, holds a chord with his left paw and pounds distended blasts of bottom line with a clenched right fist! Keyboardist Shernoff and drummer Teeter interchange vocal leads and harmonies with precision and grace, although both project personalities entirely distinguishable and opaque.

"Like most rock writers I'm a frustrated rock star. The appeal of greupies, booze, money, and a color TV is too much to withstand. But alas, I soon realized I was never going to reach that goal, so I settled for rock 'critic.' It ain't all that bad. I get laid every once in awhile by a fan. I weasled free tickets for a Doobie Bros. concert, and I got stone cold drunk at the Slade press conference yesterday. So even though I may never be a rock & roll star I swear I'll do my darndest to become the first superstar rock critic..."

—ADNY SHERNOFF, PRM, Oct. '72

Slower ballads such as "Sleeping with the TV On" and "Hey Boys" are treated with forceful and dynamic arrangements similar to the "Ooo's", "Kids are Alright" or "A Legal Matter", rather than the schmaltzy puss of a Boston or Queen. Virtually none of the songs recall derivative elements, yet the predominate no-fooling-around musical attitude recalls the professionalism of a Blue Oyster Cult, Aerosmith or Rolling Stones.

Enter the salivating stegosaurus of Handsome Dick. Shifting weight from left to right, stomping cyborg heartpunches of Blassie-esque magnitude, Two Tub Man Richard Manitoba belts out the Shernoff lyrics with criminal intent: "I can go anywhere, people look and people stare. They all know that I'm the one, not to let your son become!"

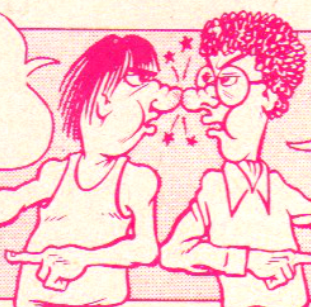
Dictator lead axe Ross the Boss is unbelievable!!! Crazy circular gyration and intense hyper activity of related motion, amidst flawless and versatile solos of excessive volume support Ross' claim of America's numero uno position of guitar prowess. He knows he's the best, but like The Ancient One in *Dr. Strange Comics*, he's self-secure and not pushy, unlike many foot-soldiers in the guitar army.

The real hard core of the situation focuses in on keyboardist, singer-songwriter Adny Shernoff. All charges of intellectualism and provocative wit are aimed at Adny, but he'll shrug and disavow any knowledge of gameplan or motive. Why he, or any other first-string rocker for that matter, insists on denying their smarts eludes us, since when is it cool to be stupid? Shernoff

(continued on page 28)

F·A·N·Z·I·N·E·S

LISSEN BUDDY,
I WAS WRITING
ABOUT PUNK ROCK
WHEN YOU WERE
STILL COLLECTING
PIN-UPS OF
JERRY GARCIA!



OH YEAH? WELL
I WAS THE FIRST
TO INTERVIEW
THE RAMONES'
GRANDMOTHER,
SO PUNK YOU!

Winney

The past year has seen an enormous growth in both the number of new fanzines and expansion and development of existing ones. Over 150 rock/pop/oldies oriented zines have released one or more issues since the last issue of BOMP, so we've got a lotta ground to cover this time. The fanzines have been divided up into categories—US & Canada (*The Front Line*, *Deadly Threats*, *Flounders* and *Regionals*); *Newsletters* and *Fan Club* mags; *British* and *European* mags; and *Soul/R&B/Oldies/Blues* magazines.

There have been three major movements in the past year. One is the explosion of crude xeroxed fanzines covering the new wave punk scene here and abroad—particularly in England—with Mark P.'s *Sniffin' Glue* and its many imitators. This style has been used before, most notably with Ken Highland's *Trash* and Al Baase's *Rock On*, but never have so many new zines sprung up so fast.

Secondly, the initial wave of newsletters as mini-fanzines has hit hard this year, inspired by the *BOMP Newsletter*. Anyone who wants their own fanzine can achieve some degree of satisfaction by simply typing up and photo-copying whatever they want to say.

Thirdly, there's the flourishing of regional music mags. Not always music oriented, these serve an important function in their communities by tying in national/international happenings with their own local scenes, thereby setting the conditions for musical osmosis. We're all interested in what's going on in your area and your own readers like to know what's going on all over the world thru the dedicated music fans who collect and disseminate this information.

Although I plan an all-encompassing grading system next time around, I futzed around with a 3-point rating system for most of the fanzines reviewed here. After each review will be three grades: the first for appearance, second for content (material covered & writing quality) and the third for personality (general spirit). Next issue I'll have it all figured out. Meanwhile all you editors be sure and start sending two copies so I'll be sure not to leave you out...

—1

NOTE: Many of the better fanzines are available directly from BOMP, and this will be indicated in the reviews. We generally stock the latest issues and some back issues. These may be ordered along with your record or subscription orders—please include an extra .20 each for postage.

THE FRONT LINE

These are the mags that make you wonder why the term 'fanzine' still applies, and if it wasn't intended as the highest compliment, these professional (in appearance, content & personality) creations wouldn't even be listed here. If you're bored with rock mags and don't read these, then don't complain...

NEW YORK ROCKER [c/o BOMP, \$1] There is no other, there is none better—thank you Alan Betrock and his superb staff. In a class by itself, new issue covers every aspect of anything new and worthwhile. The writing and layout are so excellent it's chilling. Editor Alan Betrock's perspective is important and should be followed closely. A/A/A

PUNK (Box 675, NY, NY 10009) Do I care whether they're 'real' punks or not? No! Punk's style, flash, layout, attitude and all-around humor make it the type of magazine discriminating fanzine editors will be stealing ideas from for years to come. PUNK (like BOMP) was inactive for awhile, but they seem to be making a comeback of sorts. Though the writing has always been average, it never mattered; this is the way a rock & roll fanzine should look and act: brash, brutal and trendsetting. A/B/B

BACK DOOR MAN [c/o BOMP, .75] Like a magazine version of the Sweethogs, this street gang/mag staff better take a serious appraisal of their position, edit loud, hard and fast, and generally come across with the irreverent, hard hitting but fun writing that is basically in them. A great staff should make a great fanzine—what's the problem? D.D. Faye and Don Waller are the standout writers here, but the bulk of the writing seems to be resting on Fast Phreddie, who's unfortunately more concerned with being the new Rodney than learning how to edit (y'know, Editor = e-d-i-t-o-r-i-a-l). In the fanzine world, this is Z.Z. Top when it should be the Dictators. B/C/B

TWIST & SHOUT [c/o BOMP, \$1.50] Their premier issue contains Be Bop Deluxe history and Bill Nelson interview, Status Quo, Sparks interview, punk file, Stiff Records story, superior reviews—very high quality throughout. B/A/A

TIME BARRIER EXPRESS [Box 1109 White Plains, NY 10602, \$1] Child of the late lamented BIM BAM BOOM, this top-quality zine has expanded its coverage from '50s to the '60s, with discographies and solid stories on the Four Seasons, Impressions, Roy Orbison and more. They're still ironing out their new format (how about some more much-needed coverage of '60s soul?) but they're on the right track. A/B/B

TROUSER PRESS [c/o BOMP, \$1] I wish they'd get their facts straight more often, tho I always enjoy Ira Robbins' thoughtful features (his Be Bop Deluxe overview a few issues back was truly fine), Dave Schulp's ever-presence and Jim Green's column. TP looks great, but sometimes the writing is as stuffy and unedited as the music they discuss. Nonetheless, it's a staple and with impending

monthly publication, it'll keep you up-to-date on all the Anglo action. A/B/C

DEADLY THREATS

These are the fanzines from the U.S. and Canada that threaten to move into the front line within the next year. Some are flawed, some are genius. All are worth checking into.

MOTELS:

FUTURE [c/o BOMP, .75] Nothing saved Saturday night TV like those House of Guitars commercials (the one with the punk band and drooling 14-year-old girls should win some kind of award) and the same loons are now putting out 'Rochester's only music fanzine.' Hand-written and sloppy, the first ish of this new zine covers Blue Cheer, Dictators, the mysterious Residents and more. D/A/B

EUROCK [3158 Burnside, Portland, OR 97214, \$1] Magma Zao-Helden-Ange-Can-Piirpauke... like entering another dimension. America's only European rock fanzine. How about a piece on Japanese rock/pop bands, Archie? C/B/B

CAN'T BUY A THRILL [842 Camellia, Baton Rouge, LA 70806, .35] Sure you can—35 cents will buy you fast, funny, clever reviews of all the bands that matter. C/B/B

REVIEWSIT [614 1/2 N. Oneida St., Appleton, WI 54911, .25] Excellent, thought-provoking, well-edited reviews; they're finally fulfilling their concept, which is to treat albums that don't get properly reviewed elsewhere. Good work! C/A/A

RADIO FREE HOLLYWOOD [c/o BOMP, .25] The audience is here for LA's up-to-the-minute rock zine, but this one is still too disjointed and sketchy. Time will improve them, I'm sure, and in the meantime all the info on the Dogs, Pop!, Shock and the Motels is welcome. A mag to watch. B/B/D

SLASH [c/o BOMP, .50] Born to chart the rebirth of rebel music, SLASH remains one of the most controversial fanzines ever published. In their three issue run, they've run the course from a brutally entertaining first issue to a trendy punk fashion mag to a new issue which is a move back to the policies under which SLASH was founded. As I will touch on again in my review of NEW WAVE, it's becoming a general rule with 'new wave' fanzines to start out with such excellent premises—gets you really excited about the concept itself—then you read these lifeless, posturing stories about basically nowhere bands and you can't help but wonder what all the fuss is about. OK, so we're all tuned in to new bands... what regular BOMP reader hasn't been, for gosh sakes? I'm still waiting for the 'new wave' mag that's devoted to putting down every scummy aspect of these current happenings. A little honesty wouldn't hurt the credibility of these magazines, let's face it (show me the fan who likes every single new band, wave or no wave, and I'll show you a moron). Enough editorializing... the point is that in their newest issue, SLASH is starting to tell off those who deserve it, and as long as Kickboy and Co. always back up their accusations with cold facts, they're going to be regarded as an always-controversial, always-interesting sheet instead of a bunch of misled ex-Jacques Brel fans with faces like Picasso paintings. By the way, SLASH is... A/B/A

NEW WAVE [c/o BOMP, \$1] One of the first high-quality, heavily-backed magazines to cover 'new wave', NW falls short of NY ROCKER, whose format it closely follows. The writing lacks any powerful effect, stretching frameworks with dull coverage of the Nuns, Negatives, Kiss and Ozzy—or accepting worthless garbage from 'name' writers. As stated previously, NW's editorial is loud, hard and fast, and then it's all downhill. Disappointing or not, there's a lot of reading for a buck, which most fanzines can't boast. B/C/C

[They've already folded as we go to press; which makes this the Atlas Comics of fanzines. Various spinoffs are expected...]

COWABUNGA: (Box 1023, Midland, MI 48640; .75) This 'fanzine of rock fandom' better update their printing schedule in tune with the times. COW should be Leader of the Pack, the focal point of rock 'n' roll fandom, but lately it's settled into a quiet rumble. Covering the latest news from England is hopelessly suicidal... Still, anyone who enjoys rock fandom for its own sake should be reading this magazine. B/B/A

SEARCH AND DESTROY [c/o BOMP, \$1] covers Weiridos, Ramones, Iggy, Devo, Clash, San Francisco new wave doings, what little there is of it. Ever notice there are more zines covering the S.F. scene than there are bands there to write about? This one is interesting for its lists of names, song titles, etc. Future trivia freaks will treasure it. B/B/B

GULCHER [Box 635, Bloomington, IN 47401; \$1] Usually regarded as the lame duck of fanzines, Gulcher is a mite directionless, tho it has neat layout and solid writing by Ken Highland. A/B/A

PIX [4509 Bucyrus, Cleveland, OH 44109; no price info] Pere Ubu's Crocus Behemoth had planned a fanzine called ZINE but when it got temporarily shelved, contributor Mike Weldon decided to put out his contribution to it himself. PIX plans to incorporate lots of rock & roll and film news, meanwhile this first issue is a detailed Roger Corman filmography with lots of running commentary and great pix. Good luck Mike. C/A/A

TB SHEETS [c/o BOMP, .50] A new fanzine in the old tradition where writers talk to you, not at you. I love their informal discussions of the Sweet, MC5, Groovies, Quatro, Stranglers and others, tho they sometimes get their facts wrong. Lots of reader participation will place this mag somewhere between STREET LIFE [folded now, and sadly missed] and COWABUNGA. C/A/A

THE FANZINE FOR THE BLANK GENERATION [c/o BOMP, .50] With the Damned out of their system, BG has improved into a grab bag of new wave info on the Weiridos, Blondie, Clash, etc. C/A/B

RAW POWER [c/o BOMP, .35] LA-based zine covering local punk scene. D/B/B

RECORD RAVES [c/o BOMP, \$1] The premier issue of this superb new fanzine covers the pop, rock and punk stuff you need to know. RAVES is chock full of energized writing and lively informative columns and any mag that actually got the legendary Wayne Davis (of FLASH FAME!!!) writing again is numero uno. This is what SHAKIN' ST. GAZETTE might look and act like in 1977. To The Front Line, Chip! A/A/A

BIG STAR [c/o BOMP, \$1] This spirited fanzine emanates from the long legacy of Buffalo fanzines (the original PUNK, SHAKIN' ST. GAZETTE, FOXTROT [dating back to 1971]). Though I'm sure it's having trouble on the home front, BIG STAR's in-depth coverage of Droogs, Scruffs, Television, Groovies, Hell, Chilton, the Boston scene, John Mendelsohn, Gizmos and Ramones makes for good reading. A little more attention paid to excess rambling would improve it (but the 2nd issue, just in at presstime, seems to have corrected that fault). C/B/A

MUSICIANS NEWS [Box 492, San Francisco, CA 94101; .35] Good reading for the layman and the pro. MN is a how-to guide for musicians, with recent issues devoted to setting up your own studio, amps and amplification, guitar specials, keyboards, and token reviews in a light, palatable style. Good new wave/underground recording coverage by Stephen Braitman. A/B/A

NEW ORDER [c/o BOMP, \$1] Still wrestling to develop a style, issue #2 checks in strongly, particularly with this issue's comprehensive interview with Eric Bloom of BOC. Otherwise, their only drawback is a reliance on poor writing. A/C/B

FLOUNDERS

The 'bubbling Under the Top 100' of the fanzine world.

BALLROOM BLITZ [PO Box 279, Dearborn, MI, MICH; .25] Iggy, Sonic's Rendezvous, DC5, Hot Rods. Looks OK, lacks substance. B/C/C

TEENAGE NEWS [6855 23rd Ave, Rosemount, Montreal, Quebec H1T 3N4, Canada] Montreal used to have the best pop/rock scene in the world. But during the slump, I forgive this mag's dependence on Stones, Patti and Ramones for the bulk of their content. Benchmarked for printing the only Montreal oriented story in the issue in French. Grrrr. B/C/B

TERMINAL ZONE [Box 3041, St. Louis, MO 63130; \$1.50] Form-as-energy also has affinities with gestalt music theory, due to its essential holism and

hierarchical rhythmic unity." Just one of the profound revelations in this giant college dissertation on rock & roll. Reading TZ is like studying for an exam, but it's only worth mentioning here because TZ's contributors apply their burdensome, ponderous theories to such simple, fun, SELF-EVIDENT bands as Dwight Twilley and Ducks Deluxe. Analyses of R. Meltzer's *Aesthetics of Rock* and Charlie Gillett's *Sounds of the City* are so overblown I'll bet even Meltzer is amazed at how they interpret what he wrote. This large, hi-quality magazine is the most pseudo-intellectual, bulky, dry, dissecting study of rock & roll ever seen. C'mon guys, back to your Social History classes! And loosen up, there's nothing wrong with a little brains behind your writing, but this kind of writing is fit only for college professors who can't digest anything not written pretentiously. What the hell does 'epiphenomena', 'mythopoesis' and 'transmogrification' have to do with rock & roll? A 14-page dissertation with the single conclusion that rock-is-energy? C'mon! A/C/F

CRASH & BURN [c/o C.E.A.C., 15 Duncan St, Toronto, Ontario; .50] No one cares about the Toronto and Montreal scenes more than this kid (a Quebec resident) but C&B is disjointed and too intentionally sloppy to make any sense out of the new wave scene there other than that bands like the Diodes, Dishes and Viletones are raising the roof. Oh well, maybe the guys from TWIST & SHOUT will go down there and get the scoop... F/C/B

BIKE [Box 1102, Milwaukee, WI 53201; free?] This rebellious little upstart proves that you can write about Faust and Pink Floyd in the same context as the Sex Pistols and Buzzcocks. Ah, the miracles of being young, fast and scientific! Their no-nonsense style is intriguing, but maybe it'll take a few issues before their editorial whining peels away to a backbone of logic. D/C/A

TWISTED [8045 Brooklyn NE, Seattle, WA 98115; .50] The ROCK SCENE of the new wave. Lotsa pictures, tokenistic attempts at writing, tho there is an interesting interview with Danny Fields. Give 'em time. B/A/C

NEWDEZEEZE [1937 Mason, San Francisco, CA 94133; .75] Covers S.F. new wave, as piss-poor as their subject matter and overpriced to boot. F/B/F

O. REXTASY [Box 206, Brooklyn, NY 11223; \$1; Sober fanzine fodder. Seems GULCHER, COWABUNGA and O. REXTASY are all getting lost in the shuffle... D/B/C

ALSO RECEIVED:
IT'S ONLY A MOVIE [5131 Richardson, Fairfax, VA 22030]

TEENAGE RAMPAGE [Box 28103, Columbus, OH 43228; .25] B/C/A

USELESS INFORMATION [Box 11214, St. Petersburg, FL 33733; .50] D/D/D

HOOPLA [210 E. Morningside Dr, Peoria, IL 61614; .50] C/C/B

NO EXIT [49 Germania, San Francisco, CA 94117]

REGIONALS

These usually divide themselves into three categories. The first group are sort of poor man's VILLAGE VOICE's, with general non-music news and features, but usually contain a good and sometimes exceptional music section. Many fanzine regulars frequent these pages. The second group consists of magazines tailor-made to their particular area, with news of local bands and clubs. The third group is more generally appealing, with local news mixed in with the standard national/international band news of the day.

TRIAD [7428 N. Paulina, Chicago, IL 60626; .75] My pick of the regionals. Each issue is massive (great reading for lulls during concerts and long car rides) and showcases a lot of exceptional writing (Gary Baker, Bruce Meyer) with a full range of media coverage. A/A/B

AQUARIAN [1 The Crescent, Montclair, NJ 07042; .25] Like a poor man's VILLAGE VOICE, but with a more extensive music section. Craig Zeller remains the only guiding light, knowing what to write and when to write it. Fine NY scene coverage. B/B/B

STAGE LIFE [formerly CHEAP THRILLS [2400 Eglinton Ave West, The West Side Mall], Toronto, Ontario, M6M 1S6; .50] Good coverage of Toronto doings, only place to read Ralph Alfonso's ramblings and Marvel Comics' David Kraft (Man-Wolf, Defenders) A/B/B

BAM [901 Ventura, Albany, CA 94706; .50] Covers San Francisco scene, dwells on Woodstock era old farts to the point of tedium. Too many ads. A/C/D

ALSO RECEIVED:

MUSICAL NOTES [400 SW 2nd Av, Portland, .35]

ROCK 'N' ROLL NEWS [Box 19353, Sacramento, CA 95819; .25]

ROCKY MOUNTAIN MUSICAL EXPRESS [Box B, Boulder, CO 80306; .25]

ILLINOIS ENTERTAINER [Box 356, Mt. Prospect, IL 60056; .75]

UNICORN TIMES [1614 20th St NW, Wash DC, 20009; .50]

RECORD RAG [524 Castro, San Francisco, CA 94114; .25]

PSYCLONE [2901 Mariposa, San Francisco, CA 94110; .25] B/B/C

PRAIRIE SUN [Box 1483, Rock Island, IL 61201; .25]

NOT FADE AWAY [1316 Kenwood, Austin, TX 78704; \$1] 60s Texas rock. A/A/B

NEWSLETTERS

Stick a sheet of paper into the old Smith-Corona, say what ya gotta say, sneak it into a xerox machine and do your own mailing. Voila! The humble but important beginnings of your own fanzine, proof once again that anyone with a mind to can do it...

BIG STAR [Bernard Kugel, 104 Claremont, Buffalo NY 14222; 5 for \$1] Though BIG STAR magazine is off and running, this is a parody of local rock scenes based on a fictitious one-horse town called Buffalo where radio stations, even under gunfire, are afraid to play any new pop records; where fat Polish women, lean Italian mongrels and transplanted K'unta Y'enta's all mingle in front of the telly each night to watch bowling shows and SF movies while fantasizing their chosen town to be a hotbed of musical activity. An interesting concept—maybe Norman Lear would want to make a soap opera out of it. Good coverage of Mitch & the Mellow Dopers' newest releases.

ALSO RECEIVED:

THE AUGUSTE PAGES [Box 83, Tufts Univ Branch Medford, MA 02153; .25] D/B/A

NEW AGE [2505 Circle Pine Ct, Greensboro, NC; .25 + \$4SE] Boston news

BOSTON GROUPIE NEWS [Box 450, Cambridge, MA 02138; .25] B/B/B

NOIZE [104 NW 20th Av #18, Portland, OR 97209]

BOMP NEWSLETTER [Box 7112, Burbank, CA 91510; 12 for \$3] Don't forget us! All the news about everything, everywhere and everybody!

FANCLUB MAGAZINES

Not always OFFICIAL fan club magazines, these are simply zines devoted to a specific act or scene.

PET SOUNDS [c/o BOMP, .75] The newspaper for Beach Boys fans. New ish spotlights Bruce Johnston, Earle Mankey interview and BB LP discography. A/B/D

FRIENDS OF THE BEACH BOYS [33 Caroline St, Albion, NY 14411; \$1]

STRAWBERRY FIELDS FOREVER [370 Franklin St #117, Boston, MA 02110; \$1] B/A/B

BEATLES UNLIMITED [Box 253, Alphen Aan de Rijn, 2470, Holland; \$1.50]

LET IT ROCK [764 Scotland Rd, Apt. 35, S. Orange, NJ 07079; .50] Stones, Covers Keef & the Jaw...

RELIX [Box 94, Brooklyn, NY 11229; .50] Grateful Dead and Gone A/F/C

SIMPLE VISIONS [1771 Northwood Ct, Oakland, CA 94611; .25] Strawbs. C/B/A

BETTER BOYS [c/o Lisa Fancher, BOMP] Quick CANDY DANCER [80 Rothbury Gdns, Lobley Hill, Gateshead, NE11 0AU, Tyne & Wear, England] Published by the Ventures club, this is devoted to 60s instrumental bands (Fentones, Tornados, Booker T. & the MGs, et al) C/A/B

HONEY, THAT AIN'T NO ROMANCE [Hagenring 21, 33 Braunschweig, W. Germany] No price listing, but it's sexy, gritty and all about Iggy. 'nuff said? B/A/A

MUMPS [Box 25087, LA, CA 90025; .25] Xerox-zine devoted to Lance Loud & the Mumps. F/B/C

ZIMMERMAN BLUES [4104, 30 Bay St Road, Boston, MA 02215; \$1] Dylan. B/A/B

BRITISH

There are three major trends occurring here. First is your basic low key fanzine covering (continued on page 47)

BOMP

We're not just a magazine you know. Look what's out on BOMP Records:

- 101 - FLAMIN' GROOVIES - You Tore Me Down/Him or Me
- 102 - WACKERS - Captain Nemo/Tonite
- 103 - POPPEES - If She Cries/Love of the Loved
- 104 - [EP] THE CHOIR - 5 previously unreleased pop classics*
- 106 - POPPEES - Jealousy/She's Got It [produced by Cyril Jordan]*
- 107 - VENUS & THE RAZOR BLADES - Punk-a-Rama/Press Conference*
- 108 - SNATCH - I.R.T./Stanley*
- 109 - WILLIE ALEXANDER - Kerouac/Mass Ave.*
- 110 - ZEROS - Don't Push Me Around/Wimp*
- 111 - [EP] DMZ - You're Gonna Miss Me/Busy Man/When I Get Off/Lift Up Your Hood*
- 112 - WEIRDOS - Destroy All Music/A Life of Crime/Why Do You Exist?*

*Indicates record comes with picture sleeve. Sleeves for 106, 107, 108 currently out of stock; records 102, 103, 105, 109 temporarily out of stock as well.

We also carry all the best New Wave/PUNK ROCK records, specializing in independent labels, hard-to-find local records, unusual imports—things you can't get elsewhere. BOMP offers fast, reliable, professional service. Here are just a few of the many exciting things in stock right now:

IMPORTS • All with Picture Covers • \$2.00

Sex Pistols - Pretty Vacant
Sex Pistols - Anarchy in the UK
Sex Pistols - God Save the Queen
Users - Sick of You [sounds like Stooges!]
Eater - Thinking of the USA
Saints - Stranded
Jam - In the City
Jam - All Around the World [non-LP]
Count Bishops - Train Train
Cortinas - Television Families
Pork Dukes - Throbbing Gristle
Hammersmith Gorillas - You Really Got Me
Gorillas - Gorilla Got Me
Heartbreakers - Chinese Rocks [ex-Dolls]
Killjoys - Johnny Won't Get to Heaven [about J. Rotten—a ruthless putdown!]
Boys - The First Time [great!]
Johnny Moped - Incendiary Device
Adverts - Gary Gilmore's Eyes
Slaughter & Dogs - Cranked Up Really High
Stinky Toys - Boozy Creed
Little Bob Story - All or Nothing [Sm. Faces song]
Chelsea - Right to Work
Creation - Painter Man
Generation X - Your Generation [Who takeoff]
Wayne Kramer - Ramblin' Rose [ex-MC5]

AMERICAN NEW WAVE • All with nice PC

Twinkeyz - There's Aliens In Our Midst \$1.75
Furys - Hey Ma [new LA band] \$1.75
Sneakers - EP [a classic] \$2.25
Dile - I Hate the Rich \$1.75
Devo - Mongoloid \$2.00
Nerves - EP \$2.25
Zippers - He's a Rebel \$1.75
Hot Knives - Hey Grandma [ex-Groovies] \$1.75
White Boy - I Could Puke \$1.75
Roky Erickson - Bermuda \$2.00
Roky Erickson - EP: 2 Headed Dog, etc. \$2.25
Germs - Forming [weird!] \$1.75
Pop - Down on the Blvd. \$1.75
Suicide Commandos - Emission Control \$1.75
Suicide Commandos - Match/Mismatch \$1.75
Scruffs - She Say Yea [ex-Chilton] \$1.75
Chris Stamey - The Summer Sun \$1.75
Pastiche - Flash of the Moment \$1.50

Alex Chilton - EP \$2.25
Television - Little Johnny Jewel \$1.75
Mick Farren - Play with Fire [ex-Deviants] \$1.75
Marbles - Red Lights \$1.75

AMERICAN NEW WAVE WITHOUT PC
Fans - EP: Telstar, etc. [Atlanta group] \$1.75
Bizarros - EP \$1.50

Iggy Pop & James Williamson - I Got a Right [Punk record of the year!] \$1.75
Sky Saxon & New Seeds - Universal Stars \$1.50
Rockfield Chorale - Jingle Jangle \$1.25
Marc Thor - Boizetown Boize \$1.50
Rodney Bingenheimer - Let's Make the Scene \$2
Stars in the Sky - Baby Hold On \$1.50
Pere Ubu - 30 Sec. Over Tokyo \$1.50
Pere Ubu - Final Solution \$1.50
Pere Ubu - Street Waves \$1.50

NEW WAVE ALBUMS

Flamin' Groovies - Supersnazz (Dutch) \$7.45
Iggy - Raw Power (import) \$5.95
Just Water - [NY group] \$4.95
Eddie & Hot Rods - Teenage Depression \$3.95
Phil Spector Series \$6.95 each
20 Greatest Hits / Ronettes (stereo) / Bob B.
Soxx & Blue Jeans/Crystals/Rare Masters Vol.
One/Rare Masters Vol. Two

SPECIAL ITEMS

Bob & Sheri - Surfer Moon [reissue of Brian Wilson's first 45, hi-quality, hard cover] \$3
Children - This Sporting Life [1966 punk disc, original, found in pressing plant. Limited!] \$2
Yardbirds - EP (For Your Love, Still I'm Sad, Evil Hearted You, Things to Come (PS) (import) \$2.25
Ned & Nelda - EP [early Zeppa] \$2.25
The Unknown - Look For Me Baby (PC) [reissue of great mid 60s LA punk disc] \$2
Tongues of Truth - Let's Talk About Girls (PC) [reissue of the original version of Choc. Watchband tune!] \$2
LP: History of Northwest Rock (great 2-record set of classic Jerden etc. mid-60s punk sounds from Seattle region, w/ liners, photos, etc) \$6

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was smart enough to keep the Dictators ging and label shopping landed them a contract with Asylum. After months of remixing, bickering and just generally waiting for the right time, *Manifest Destiny*, the second Dictators album is here.

The album is a powerhouse, the kind of album that would raise everyone's regard for punk rock if the band would actually declare, "Yeah, we're punk rock and we're damned good, too!!". But the Movement without Members takes a back seat to the 'Tators aspirations. Though *Manifest Destiny* represents a compromise on the part of the band, it seems the band has not compromised enough. Because they are Dictators, they are incapable of it (thank God) and attempts towards softening their material fall flat for the most part. Too bad....they need and deserve a hit album but the songs with the most radiopotential (initially) all have a clumsier arrangement than a single could overlook. It won't be long before fans see this as the 'Tators *Agents of Fortune*. It's what you gotta do when you play ball with the big boys though and despite this, the album still delivers Dictators rather than umpires.

When the band drags on "Disease", dulls on "Hey Boys" and bores on their version of Iggy's "Search and Destroy" (why bother?), they come back triple strength on "Exposed", "Heartache" and "Sleeping with the TV On". They're relentlessly astounding on "Steppin' Out", "Science Gone Too Far" and "Young, Fast and Scientific". The guitar parts are impeccably arranged and if Ross the Boss' solo on "Young, Fast and Scientific" doesn't go down in the Annals of Rock 'n' Roll as one of the most spectacular guitar solos ever put on record, you people still aren't listening!!!

Sure, there've been problems and flaws, but the Dictators are by a long shot able to overcome problems and soar to the highest spiritual plane that is so high we can't explain. Don't care who you bring on— all the Jim Morrison's, Lou Reeds, Keefs Richards and Moons, Haystacks Calhouns, Ilio D'Apollos or Eric Blooms, none of them are gonna approach the authenticity and sheer metallic brilliance that the Dictators effortlessly exude in two bars of "Master Race Rock". They're NO MATCH, y'hear? NO CONTEST AT ALL!! And until something/anything worthy of competition surfaces, it's the Dictators.

Nothing comes close. You'll see.



[continued from p. 5]

convention in Memphis and suggested that within 4 years the Presidents of companies like Warner Bros and Columbia would be scrambling to sign the latest 'Punk Rock' groups, every last one of them would have rolled on the floor with laughter. Punk Rock in those days was a quaint fanzine term for a transient form of mid-'60s music considered so bad (by the standards of the time) that it was a joke to the 'critics' who made their livings analyzing the neuroses of Joni Mitchell. If you had predicted furthermore that people like Sky Saxon, Roky Erickson, Patti Smith and Iggy would become culture heroes and that the music press would be made obsolete by millions of swarming fanzines writing about bands doing songs like "Surfin' Bird"... you might well have been taken away to a rubber room! And yet, in this short time, it's just about come to that. The megalithic world of Led Zep and Elton John is tottering before the slings of a vocal minority who owe their existence to the collective efforts of what was, a few years ago, a lunatic fringe of surf nuts, Beatlemaniacs, punk rockers, disco-philos and fanzine writers—ie, rock fandom.

None of this had to happen the way it did. The time was ripe for a change; logically, it should've been a change to the heavy metal "kick ass" rock of Kiss, Nugent, Rex, Thin Lizzy, Starz, etc. That's the new trend the record companies and magazines like *Creem* were pushing. This punk rock stuff was *not* inevitable! Everything that's happened in the New Wave can be traced back directly to the efforts of rock fandom—acting under a common philosophy and in accordance with the principles that I refer to here as rock theory. Just in case anyone fails to see the connection, let me trace how it developed in my own writings and thoughts over the past few years.

Previously, 'rock theory' had consisted of the notion that some mystical 'Ten Year Cycle' was at work. When ten years and more had passed and the '70s had not repeated the pattern of the '60s, it was time to stop taking it on faith and start looking for the source of the changes that were necessary. It seemed to me, in formulating my 'Pop Revival' essays of 1973, that the root of the problem lay back in 1967, when the 'vanguard audience' threw its weight behind the progressive/underground rock built on eclecticism, extended pieces, long jams—in short, abandonment of form and structure. (The

influential force of this vanguard audience, incidentally, has been dramatically proven by the now-enormous mass acceptance of free-form rock, a style essentially uncommercial by virtue of its lack of memorable hooks & melodies—if *that* stuff is selling millions today because a few hip people liked it in '67, just imagine what 10 years from now will be like...!) Although it was producing some interesting music at the time, the seeds of later damage were sown in the creation of a schism between this music, which found its outlet in concerts and the new FM stations, and the former mainstream of rock, AM radio and its attendant industries. As a result, AM pop lost most of its rock element and became more sterile than ever, while rock lost its sense of pop and

"EVERYTHING THAT'S HAPPENED IN THE NEW WAVE CAN BE TRACED DIRECTLY BACK TO THE EFFORTS OF ROCK FANDOM..."

went to the extremes of 'heaviness.' Not only the music, but the audience and everything else seemed permanently fragmented.

In light of this, I thought the only hope was to unite rock and pop, since in my view the best records had always contained strong elements of both. Therefore I got excited about and threw my support behind anything that seemed part of a move in this direction. So in saying that "Good Grief Christina" by Chicory Tip was the most important single of '73, above "Ramblin' Man", I was correct according to my theory, but deranged by any other criterion...

With nothing else to go on, I took the attitude that it was better to try and get people excited about stuff that would lead to better things than to concentrate on what was bad.

As I developed this theory, I began to dream that if enough people were only exposed to fanzines and the writing of people who had been inspired by the great rock of the '50s and '60s, maybe through mail-order channels the readers of all these fanzines could collectively form enough of a minority power bloc to begin demanding the music they liked from the industry, and directly supporting those who were making it. Not only did this prove true, but the size of this educated, rock-history-oriented audience grew vastly beyond anything I had envisioned. A handful of fanzines became scores, then hundreds, and in turn spawned powerful, widely distributed regional music & entertainment magazines that, following BOMP's lead and writing exhaustive histories of their

local music roots, inspired countless kids in cities around the country to start building up their local scenes as they had once been.

The other idea I always clung to as an article of faith was the hypothesis that rock had to periodically renew itself by going back to the roots, or more precisely, to the high mark of the previous peak era, for direct inspiration. Thus the Beatles started as a Chuck Berry revival band, and any '70s phenomenon would have to start by mining the mid-'60s. This idea lay behind my unwavering belief that bands like the Raspberries and the Flamin' Groovies were on the right track, and there were always enough people moving in the right direction throughout the early '70s to keep all of us hoping. Despite that, I never dreamed how far it would go, with bands who had started as fanzine readers, with the idea of doing 13th Floor Elevators and Count Five songs for the sheer fun of it, being hailed in '76 as the leaders of a new avant-garde movement!

What it boils down to is the fact that my wildest fantasies of 3 years ago have been totally dwarfed by the reality of what *applied* rock theory has accomplished. I sort of figured we'd have 5 years or so of imitation punk and Merseybeat records on odd independent labels sold thru fanzines, then maybe there'd be enough buyers out there to petition the industry to let one or two of these groups put out albums, as a public service perhaps.

The principles on which we, as fans, based our efforts to promote the early stages of what they now call the New Wave have been proven not only correct but rock-solid. This means, I think, something truly revolutionary. Where all the radical rhetoric of the '60s failed to accomplish anything, a few logical deductions in the '70s have given us (rock fandom) the keys to the music industry, the power to keep the music on the right track and make sure it just keeps getting better and better. Always before, when things just started getting good, it somehow ended, slipped away or turned into something else. Eight years were lost because nobody knew what to do about it. Now that we're beginning to understand what makes this whole world of pop music, pop culture and the music industry tick; the mere first inklings of power (power of the press, power of the dollar, opinion-making power through the people we influence as the acknowledged 'experts') has already resulted in changes of incalculable proportions.

All this was accomplished through a primitive, shaky, groping form of rock theory. Now that various premises are being tested and proven by events, there's no reason our understanding of the process can't become firm enough to give us—the fans—absolute control over the direction of rock & roll. In my view of rock theory, that has always been the goal, and it's closer than a lot of people may think.



WHERE THE ACTION IS

***'When we were teenagers,
we wanted to
take over the world...'***

Detroit's Guitar Army is on the March Again!

BY CARY BAKER

Fred "Sonic" Smith, whose Sonic's Rendezvous Band has come to be known as the 'Cadillac of the new Motor City groups', recently spotted his surly mug twice on a poster for a Detroit nightspot.

The first came as no surprise—Sonic's Rendezvous was slated to appear at the Red Carpet Club in Detroit in May. But right below their name was a notation that the MC5 would perform the following week. This was curious indeed, seeing as how he had manned the guitar for this tremelous lineup for eight years, encompassing three classic rock 'n' roll albums. But the MC5 parted ways in 1971. Or so he thought.

While the Detroit rock 'n' roll scene has kicked out its radical dues and moved into a new decade with a swagger, former MC5 vocalist Rob Tyner has assembled a quintet of stage neophytes who now play Michigan venues as the MC5. Wayne Kramer, who phased his short-lived Kramer's Kreamers into "The New MC5", created a brief stir prior to his imprisonment for cocaine possession last year.

"They're imposters," comments Sonic. "It's as if they're each taking turns being the MC5. I was as much the MC5 as they were, and I'm much more concerned now with moving



JO ANN UHELZSKI

Detroit rock into its next phase. I saw Tyner recently—he's putting on weight and has a wife and kid. It's just a cheap shot."

Sonic feels strongly that there's no looking back to the days when John Sinclair and the Rainbow Party commandeered the "Guitar Army," and has accordingly ceased to emphasize the respective pasts of his Rendezvous teammates. But there's no overlooking 40 combined years of rock 'n' roll.

Eight years ago, Sonic headlined sweaty, sulfuric Detroit arenas as one fifth of the legitimate MC5. With them, he asserted his place among Detroit's radical renegades. His guitar work was characterized by sheets of raging feedback and a machine-like energy, and his compositions (such MC5 mainstays as "Shakin' Street" and "Sister Anne") speak well the group's legacy.

The record industry had these five innate rockers pegged as subversive politicians. Sonic believes they were misunderstood. "The extent of our relation to politics was the high-energy intensity of it," he says. "And when we were 18 or 19, we wanted to take over the world. We wanted the world

to be the way we saw it. We didn't relate to convention. We just wanted to take over the world."

What some hailed as genius others related to as unadulterated noise. The MC5 split in '71 when times weren't so high. They were truly a band whose main thrust of commendation came after their demise.

In the wake of the MC5, Sonic put in time as guitarist for the Scott Morgan Group (Morgan was the former frontman for the Rationals). The Sonic/Morgan collaboration bore one 45 ("Slow Down, Take A Look" b/w "Soul Mover," credited to Morgan on the Detroit label) and innumerable Midwest appearances, including a benefit for the *Hot Flash*, a Kalamazoo-based rock tabloid. Despite the benefit, the *Flash* was unable to weather a lagging revenue, and ultimately pulled stakes. But the show did sow the seeds for a revitalized Detroit scene. Playing opposite the Scott Morgan Group was the Up, which contained a third future Rendezvous, Gary Rasmussen.

The team of Sonic and Morgan formed the basis of a band that hasn't stopped playing in one permutation or another since '74. Just last year, however, did they become serious once again, rechristening the old Scott Morgan Group a streamlined Sonic's Rendezvous. Rasmussen was added as bassist, fitting into the band's scheme with his years with Up and Uprising behind him. And drummer Scott Asheton, whose work with the Stooges speaks for itself, came out of self-imposed exile to complete what was potentially the finest band in years to call the Motor City home.

Today, their itinerary is vast and geographically encompassing, and audiences seldom come away disappointed. Unless, that is, they expect to cite clear-cut analogies between the old groups (MC5, Stooges, Rationals, Up) and the new group. If any similarity does come to mind, it's the MC5 and Rationals before it's the Stooges or Up, given the upfront roles of Sonic and Morgan. Like the MC5, the vocals are mixed below the torrent of dual guitars and sheets of raging feedback. But when Scott Morgan breaks into a chugging r&b tune, they sound like the Rationals reincarnated.

Little material tackled by the Rendezvous predates the Sonic/Morgan union, and with the exception of "Slow Down" and "Soul Mover," all songs are new. Sonic has spread out his stormtrooper leads, soloing more than he did with the MC5, and decidedly not falling into the Ramones' mold of minimalism. He may be the last of the guitar dazzle barons for whom proponents of the new wave will rally to support. If outfits like Foghat and Aerosmith

WHERE THE ACTION IS

spearhead the case against guitar wizardry, Sonic's gut-tearing interludes are a refreshing alternative. He emerged recently from an Ann Arbor stage with bloodied fingers.

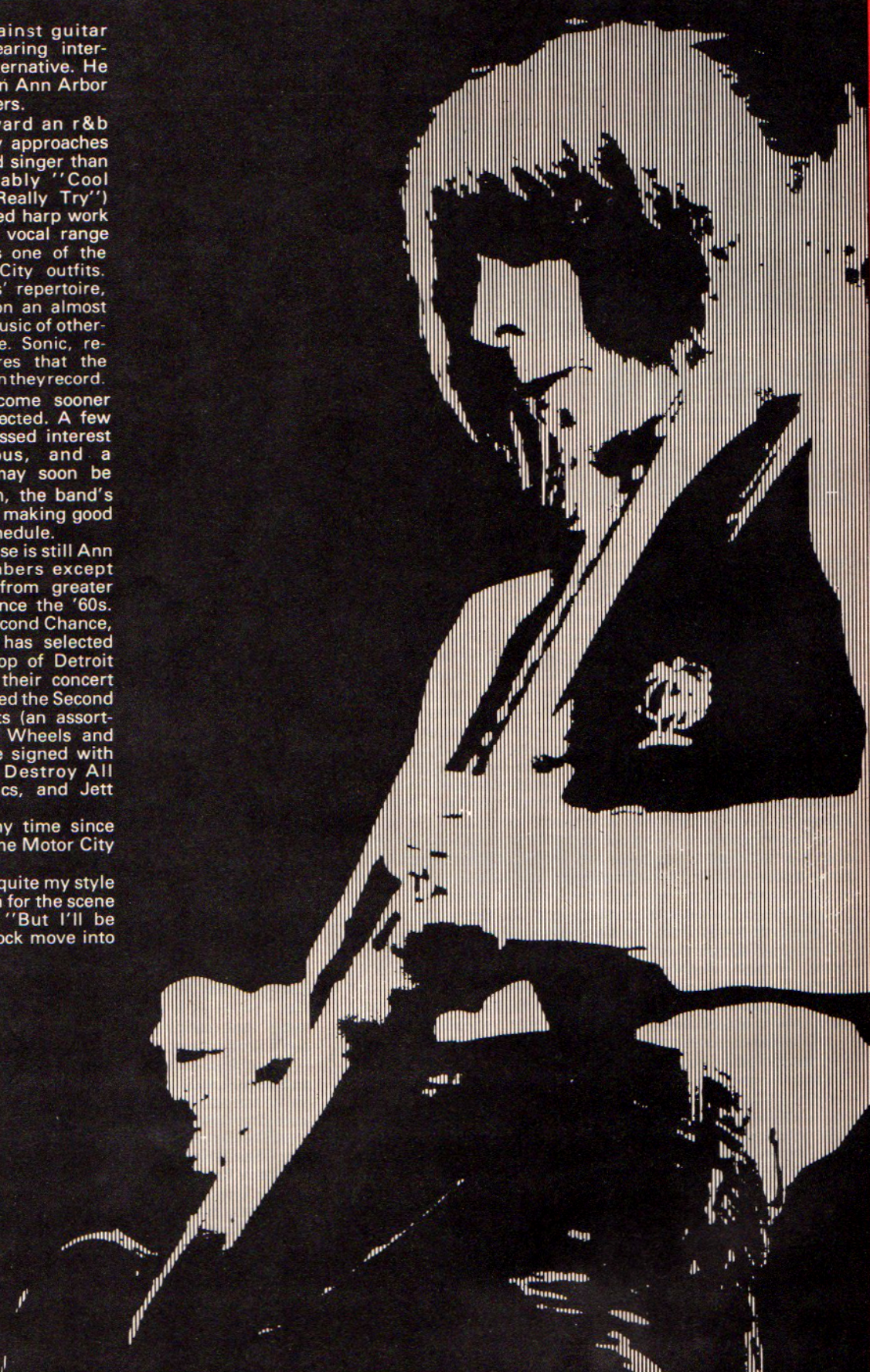
Morgan tends toward an r&b sound, and more closely approaches the role of a credible lead singer than Sonic. His tunes (notably "Cool Breeze" and "If You Really Try") contain some Relf-inspired harp work in addition to the same vocal range that made the Rationals one of the most listenable Motor City outfits. Lyrics in the Rendezvous' repertoire, however, seem to take on an almost inconsequential role in music of otherwise iron-solid substance. Sonic, responding to this, assures that the vocals will be upfront when they record.

A recording may come sooner than they originally expected. A few major labels have expressed interest in Sonic's Rendezvous, and a self-issued 45 or EP may soon be available. In the interim, the band's energy is applied toward making good on a substantial tour schedule.

The band's home base is still Ann Arbor, where all members except Sonic (who commutes from greater Detroit) have resided since the '60s. Their home club is the Second Chance, where the Rendezvous has selected the best of the new crop of Detroit bands to join them on their concert bills. So far, they've shared the Second Chance with the Rockets (an assortment of former Detroit Wheels and Amboy Dukes who have signed with RCA), Ron Asheton's Destroy All Monsters, the Romantics, and Jett Black.

Now, more than any time since 1969, Sonic believes in the Motor City scene.

"I don't know if it's quite my style to be out tooting the horn for the scene as a whole," he says. "But I'll be around to help Detroit rock move into its next place."



WHERE THE ACTION IS



ZEROS

Ever since they were first seen at the Hollywood Punk Palace back in April (at a now-legendary show during which Captain Sensible of the Damned jammed with the Weirdos on "Pushin' Too Hard") the Zeros have risen rapidly to the top rank of new west coast bands. They're considered one of the handful of "authentic" new wave bands in California, but the basis of their appeal lies largely in their differences from the typical punk group. Defying the formula of appearing onstage in tattered rags, wearing sullen grimaces, the Zeros prefer to wear their best high school dress clothes (three of them still matriculate in their home town of Chula Vista, near San Diego)—looking, as one wag put it, "like rebel choirboys"—and while their attitude is aggressive, it's an endearingly unhardened, almost innocent form of protest, the kind we once heard from groups like the Standells, the Grass Roots, Love, etc.

This innocence, if that's the right word, has a lot to do with the fact that these boys are among the youngest on today's scene. Only Javier Escovedo (whose talented family has produced 3 other brothers currently in groups, among them Alejandro of San Francisco's top NW band the Nuns) is over 17. Javier writes, sings and plays lead guitar on most of the Zeros' songs; the other members are Hector Penalosa (bass), Robert Lopez (guitar, vocals), Karton "Baba" Chenelle (drums). They met about a year ago, and were formerly called the Mainstreet Brats (now the title of one of their most popular songs).

The Zeros do almost all original material, and have a long set including such titles as "Don't Push Me Around", "Wimp" (their first BOMP single), "Hand Grenade Heart", "Cosmetic Couple", "I Don't Wanna", "Lay Off/She's Mine", "Girls Girls Girls" and a raving *Blow-Up* style attack on "Pipeline."

Some have described the Zeros as a "Mexican Ramones", which the group feels is an oversimplification, although they share with the Ramones an approach to guitar chording, short blitzkrieg pop songs, and youthful exuberance. But the Zeros have a style all their own, with Robert's stammering intros and petulant singing, next to Javier's cool, deliberate guitar style and sneering vocals.

While their first single (which they produced themselves) is being called one of the first classic new wave records to come out of the west coast, the Zeros have

DMZ might be the only real "punk rock" band—that is, if you could go back to 1973 and ask Lenny Kaye or Greg Shaw what a '70s punk band ought to be, the most likely reply would be a description of DMZ. Their roots are solidly in the frantic rockabilly of the '50s and the raw mid-'60s punk sound, filtered through a wall of energy derived from the Stooges, MC5, and Flamin' Groovies, with elements of early '60s British rock and Spector sound thrown in. Among the songs you might hear in one of their shows (no two are ever quite the same) are "Can't Stand the Pain" and "Midnight to Six Man" (Pretty Things), "Let's Talk About Girls" (Choc. Watchband), "The Witch" (Sonics), "Somebody's Gonna Get Their Head Kicked In Tonight" (Earl Vince & Valiants), "A Fine Fine Boy" (Darlene Love), "Riot on Sunset Strip" (Standells—when Patti Smith walked into one of their gigs and jokingly requested this song, she was so astounded they knew it that she joined them on stage to sing it!), and "You're Gonna Miss Me" (a standout on their BOMP EP).

Notwithstanding their devotion to punk history, DMZ are by no means an oldies band. Most of their tunes are originals, penned by lead singer and legendary maniac Mono Mann, whose name derives from his obsession with collecting monaural records. Their original songs are quite often as good as the classics they draw their style from, including "Busy Man" (reminiscent of the Pretty Things, with a riff adapted from the Motions), "Shirt Loop", "Ball Me Out" (a highlight of the *Live at the Rat* album), and the pounding "When I Get Off", which Mono regards as his only true classic, a 5-minute track on which he approaches the bounds of total dementia.

Mono is one of at least 3 in the group who are serious record collectors; lead guitarist Peter Greenberg specializes in rockabilly

DMZ

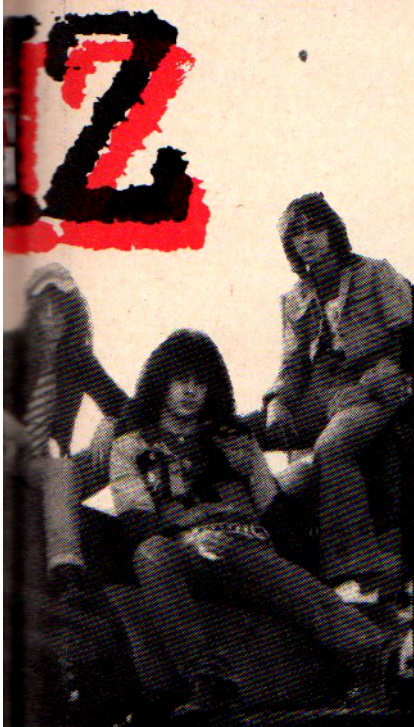


already cut their follow-up, this time produced by Craig Leon, of Ramones, Blondie, CBGB, etc. fame. Fans familiar with their sound will be surprised when they hear "Beat Your Heart Out" ("sounds like Spector producing the Bobby Fuller Four," as someone said) but it's just evidence that this band is still growing; each week they add a new song, and each time they play they become a little more confident, more exciting to watch. From opening act they've now become headliners at the Whisky, Starwood and other LA clubs, and have been asked back to headline at San Francisco's Mabuhay Gardens after appearing there with the Weirdos recently.

The Zeros may be the first true suburban punk band of the '70s—like the original mid-'60s punkers, and totally unlike the art/poetry/minimalism/violence-obsessed, trendy big-city bands. Their music is refreshingly unself-conscious. Ask them what they like and they may rave about Johnny Thunders and the Dolls, or then again they may talk about the Chocolate Watchband or the Seeds. They believe in the honesty of new wave music ("Punk...is just the way you feel when you're young...") and the honesty in their own music makes them one of the most enjoyable new groups to emerge this year.

NEW ON BOMP.... NEW ON BOMP.... NEW ON BOMP.... NEW ON BOMP....

WHERE THE ACTION IS



LYNN CIULLA

and has all the coolest obscurities on tape, while Jay Rassler (rhythm, vocals) has a fabulous collection of Stones photos and mid-'60s beat records as well as punk rock. Mono, whose idol is Roky Erickson, possesses an enviable wealth of wild '60s punk sounds, and incidentally he's looking for more Sonics records if anybody wants to sell (in mono of course)! Being fans themselves, DMZ have created a style of music that appeals to their own tastes, for the sheer fun of doing it—often one of them will discover some old record and they'll get so excited they work the song up on the spot and perform it that same night. From such practices has come their reputation for being somewhat 'loose', but in a city (Boston, their home town) where most of the bands are into imitating the phony posturings of Aerosmith, the berserk energy and total, maniacal abandon of DMZ

have not always been fully appreciated—although in the past few months they have taken over as one of the city's most popular local groups, as more and more kids become aware of what DMZ represents.

In fact, DMZ was one of Boston's first new wave bands, helping Jim Harold with booking and operating the Rat when it first started. There've been a couple of personnel changes since then, with Paul Murphy (present drummer) replacing ex-Modern Lover Dave Robinson, now in the Cars, but the roster is now firm, with Rick Corracio completing the lineup. DMZ was one of the first Boston bands to play at CBGB in New York, and were instrumental in bringing NY bands such as Mink DeVille to Boston. The Ramones, who play with them as often as possible, rate DMZ as one of their favorite bands. After several visits to NY they have built a loyal following that is now becoming national with the release of their **BOMP** EP.



There are two things about the Weirdos that are impossible to ignore.

One is the way they look. They don't look like the Ramones or the Sex Pistols or the Doobie Bros., or anything ever seen on this planet before for that matter. They are the repository of every speedfreak midnight delirium vision of the '50s; like monsters from the outer limits of turquoise flamingo expresso bongo kerouacian wasteland. The first time you see them, you know: these guys have got the right name!

The other thing is their music. The way they sound is an extension of how they look. It's berserk, out of control, gloriously overwhelming, utterly fascinating to watch, and as hypnotically, monomaniacally energetic as the Yardbirds of anyone's fantasy injected with the nerve-twitching intensity of early Velvets or Stooges. As rhythm guitarist Cliff Roman once said, "I'm looking for a guitar

MELANIE NISSEN



sound that will make people's teeth itch and the corners of their eyes turn icy cold..."

Some would call their songs 'minimalist'—like "Do the Dance" ("Do the dance, do the dance, do the dance, yeah") or "I Dig Your Hole" ("I dig your hole, I'm a mole" repeated several times), but this is accompanied by a stage show that is better described as 'excessivist'. Singer John Denney lurches about the stage confronts the audience with his terrifying glare and a pointed finger on songs like "Why Do You Exist?" and "I'm Not Like You" and by the end of each number has usually become hopelessly entangled in microphone wires, guitar cords, and his own wardrobe...

Fans of the new wave scene were quick to recognize in the Weirdos America's closest expression of the demented frenzy and two-chord majesty of the best British punk bands. The Weirdos admire the Sex Pistols and some of the others, but feel their music stands on its own. They share with the UK bands a style of music with its own inherent message, but rather than overt political slogans they offer a more universal, almost existentialist attitude. Without any tiresome seriousness ("We're as phony as everyone else!" they'll gladly admit), they believe in the importance of their music, as do the audiences in Los Angeles, their home town, where in a few short months they've become the west coast's top new wave band.

With their outrageous appearance one might expect musical substance to be lacking, but far from it. In the words of Craig Leon, who produced their first recordings for **BOMP**, "Musically, this is the strongest band I've heard come out of the new wave yet, including the Sex Pistols." When their sound reaches its most insane pitch, as on "Go Kid Hugo" where lead guitarist Dix Denney is pouring out spasms of white heat, bassist David Trout and drummer Nicky Beat are blasting out the rhythm, while Cliff slashes at his incredibly cool-looking Vox guitar and gazes off into the void nodding as though he were on goofballs, and John roars out the indecipherable lyrics, his face wrought with bug-eyed menace, the effect is powerful and riveting. Already many of their songs have become bywords on the streets of Hollywood; favorites include "Bed Bad", "Message From the Underworld", "Scream Baby Scream", "I'm Plastic", "Solitary Confinement", "Teenage" and their anthem, "Destroy All Music."

The future of the Weirdos should include a spot on Saturday morning TV, their faces on lunch pails, and some of the most powerful punk rock records of the '70s, after which they intend to become a gracefully aging institution in the '80s and run for public office in the '90s. Their modesty and sense of humor have endeared these lads to everyone they've met, and yet there's an odd tone of absolute certainty in Cliff's voice when, asked about the way they dress, he replies:

"In 20 years, businessmen will dress like us..."
When you think about it, he's probably right!

P.... NEW ON BOMP.... NEW ON BOMP.... NEW ON BOMP.... NEW C

WHERE THE ACTION IS

NOW IT CAN BE TOLD!! THE TRUE STORY OF ONE OF ROCK'S MOST TALKED-ABOUT VANISHING ACTS:

JAMES WILLIAMSON SPEAKS!

PLUS: A NEW ALBUM BY JAMES AND IGGY, WITH MORE LIVE & UNRELEASED STOOGES TAPES NEVER BEFORE HEARD!!! WOW!!!!

Although he's much too modest to admit to it, make no mistake: James Williamson is a true legend. Check out the All-Time Punk Poll on page 36, where our readers voted him into the #11 position—ahead of Brian Jones, James Dean and plenty more. Yet what does anyone know about him? Only that he showed up in the Stooges replacing Ron Asheton on guitar (he'd been moved to bass) for *Raw Power*, and with that one LP (which he wrote, except for the lyrics, and arranged almost entirely) gave a whole generation of guitarists the inspiration to create the style today known as Punk Rock. The blazing, razor-sharp, precision-drill sound on "Search and Destroy" was the decade's first and most profound alternative to the blues and heavy metal styles otherwise predominating rock, and anybody with their ears open was reeducated overnight.

So what then? Williamson toured with the Stooges for awhile, and, a fact that has recently come to light, made a large number of private recordings with Iggy, of which the newly-released "I Got a Right" has become one of 1977's classic records, topping new wave charts in England and America.

But where has he been since 1973? Why hasn't the guy who wrote the book on punk guitar hit the boards with a new band to cash in, as any sane person might expect? What's he up to?

This burning question has been heard so many times around our offices that we had no choice but to go out and find him. Surprisingly, it wasn't hard. James Williamson has been around all along, working around LA as a studio engineer, learning the techniques of production, and dabbling in his new interest, computer music. Computer music?

"Yeah, it's really fascinating. Kind of hard to explain though... You program a computer with a complicated series of instructions, and it 'creates' the music from the information you've given it..."

But what about punk rock??

"I haven't heard most of the new records, of the ones I have heard, some I like, some I don't. I don't really relate to it as 'Punk Rock', you know, to me it's just music, and when I want to hear music mostly I just turn on the radio,



SUZAN CARSON

either that or listen to something like Jean-Luc Ponty. For me, the *Raw Power* sound was a period in time when I played that way. From there I went on to the type of sound you hear in *Kill City*, and now, even though I haven't lost interest in rock & roll, I'm more fascinated by the possibilities of computer music, to be honest."

Williamson is no longer the elegantly-wasted Keith Richard clone he seemed during his tenure with Iggy. With shorter hair, impeccably dressed with a kind of casual Continental flair, he reminds one more of Bryan Ferry. A healthy glow has replaced the strung-out pallor of yesteryear. Clearly, the price you have to pay for being a punk legend is too high for Williamson to want to pay twice.

"Really, man. Maybe the stuff I did with Iggy is legendary now, but at the time, we were living like dogs—hardly ever eating, never sleeping, drugs like you wouldn't believe, burning ourselves out like maniacs. You can't live like that for very long..."

Iggy himself, with his new toned-down image, has evidently reached the same conclusion. It makes you wonder how many of those people who clamor for another *Raw Power* would be callous enough to demand it from Iggy if they understood the cost to him physically and mentally (remember, Iggy was in and out of hospitals for two years after that...) For James Williamson, the question is settled.

All the same, there's no good reason for him not to be playing guitar with his talents, and he grudgingly admits it. "I play some on sessions when I produce, you know, and I was sorta-kinda in Smokey's band when he did his album (unreleased as yet). But I haven't really found anything I want to get heavily into..."

Meanwhile, what about all that old stuff? How much exactly is there?

"Plenty... I've got all kinds of live tapes, much better than *Metallic K.O.* I gave those tapes to Skydog 2 years ago and never dreamed it would go

[continued on page 59]

CRIB DEATH

.....Demos.....the final frontier.....These are the voyages of the starship Mega-Bomp..... Its bimonthly mission to explore strange new tapes.....to seek out new Clockwork Oranges, new Lollipop Shoppes.....**TO BOLDLY LISTEN TO WHAT NO PERSON WANTED TO BEFORE!**.....Transcending the critical analyses of record reviews, pushing beyond the limitations of the 45 review, reaching past the realm of the unreleased album, past the land of out-takes.....**BOMP Industries brings you CRIB DEATH!!!!!!**

by 'SS' Sperrazzal & 'GT Maserati' Turner

First though—some ground rules to insure a rapid and up-to-date sustenance of this column. 1) All tapes, materials and accessories should be adequately and appropriately marked: an inventory of song titles, credits, lyrics if significant, etc. should accompany tapes submitted. Mark the tape! 2) A return address should be included with all parcels, on both the postal packaging and tape or tape container. 3) If available, cassettes (C-90) are preferable. 4) Photos and additional background info are always welcome. All entries should be mailed to **BOMP; Att'n: Crib Death; PO Box 7112; Burbank, CAL 91510.**

OK, here's a cross-section of raw rock 'n' roll. Primo samples of professional-to-amateur talent incognito and/or neglected future stars? Let's find out.....

PICK OF THE LITTER

STEVE ALLEN (c/o BOMP CRIB DEATH COLUMN)

Not the Steve Allen of TV/Jane Meadows fame, but rather another son of Tulsa, singlehandedly responsible for two gems here of maximal importance and infectiously slick pop! Friend of the Twilleys (Phil Seymour played on these demos), Steve has pooled and skillfully utilized credible pop textures for a sound neither thin, recycled, nor compromised. "Giving It All" and "Under the Freeway" lend the tasty Twilley consciousness to superb teen anthems, avoiding the usual tiresome patterns and derivative melodic extensions. This tape is light years beyond anything submitted this time around and you'll be reading more about this lad in the next BOMP! He IS power pop!!

JUST BOYS (10107 N. Aster, Tampa, FL 33612)

Included are 3 songs, well produced and co-ordinated. The guitars deliver crunching dinosaur riffs, reminiscent of middle period MC5, vocals are fluid and suitably paced with a tight rhythm section. That the tunes, "Hook, Line and Sink Her", "Rouge", and "Teacher's Pet" are derivative and postures cliché, are the evident flaws. The foundation of what sounds like dual-axis exploitation is all right, but these tunes, with the exception of "Teacher's Pet", cry "Help us!!" for a greater degree of inventiveness, sensitivity and originality.

R. SEDIK (Hemlock Dr, Killingworth, CT 06417)

Reid Sedik, formerly singer-guitarist of the happening Aryan Star Rangers ("I can't help chuckling when I hear another band singing an S.M. or pseudo-Nazi song, because the Aryan Star Rangers are to date the only band that really spelled it out"), now offers a sample of newer compositions and representative selections from the past. Unfortunately, very little of the material presented rocks out with any semblance, save for "Apocalypse Love", which somehow manages to incorporate an erratic melody, sometimes apeing Lou's "Venus in Furs", these tunes are quite dull. The handful of songs, consisting of Sedik on vocals to piano accompaniment, are vacuous. Too bad, cause lyrical ideas in "Nazis" and "Erection" (popular with the vast cult of die-hard Star Rangers fans, no doubt) are hysterical and...uh...fresh:

"Every time I beat the living shit outta someone, I get an erection.

Every time I walk down the street and see a girl I'd like to beat, I get an erection.

And the sight of blood makes me wanna love"

Try that one on for size, Hugh "I still take acid" Trotsky!

SKAFISH (Cameron Org, 320 S. Waiola Ave, La Grange, Ill. 60525)

So just what IS a Skafish, you ask?? Well apparently some scrambled transsexual trans ing it live before your eyes. The idea centers on Jim Skafish ("fave color" is "paisley and stewardess plaid," while "childhood memories" include the trauma of "hearing his parents complain because of unpopularity and absence from the football team") pianist, guitarist, vocalist and songwriter, whose onstage transformation of male to female (or is it the other way around?) seems to elicit hostile reactions from Midwest audiences. Bunezuela and Rick Nielsen of *Cheap Trick* swear to witnessing predominant strains of rock 'n' rule electricity surfacing within live renditions of originals, but this demo tape of 4 ("Knuckle Sandwich," "Bad Feelings" plus two others) fails to generate a spark seemingly troubled with arrangements bordering on the very dull side of progressive Rundgren, Genesis and stupefied sounds of that ilk. These factors, coupled with a version of the Barbarians' "Are You a Boy or Are You a Girl" nowhere to be found (aw, c'mon!) suggest that Akafish is best left to flounder in Midwest spawning beds.

MOULTY (inquire c/o BOMP)

And speaking of Barbarism, here's a tape of new ones by head honcho Moulty... But quite frankly, we're stumped. The last word we received from Moulty was that he was searching for a girl. A real girl ("someone who weally loves me") from the Barbs out on *Nuggets*. Seems he found a girl—a bunch of 'em in fact—because they sing back-up to his lead vocals throughout this tape. He's also the recipient of helping hands from local Boston musicians. The music is soft boogie woogie, not unlike any Holiday Inn bar band aspiring to be the next Sha Na Na. With the exception of U.S. Bonds' "Seven Day Weekend" the tunes are all mediocre, lacking the necessary hooks. If Moulty plans any comeback (or at least continued efforts toward good home tapes), he should concentrate on getting a really good grip on the new punk scene he played such a strong role in inspiring more than a decade ago...

BLADE (c/o Barry Lyons; Amherst Records, Harlem Rd.; Buffalo, NY)

Blade are from Buffalo, but we gritted our teeth and listened anyway, since reports have it they are homegrown and not transplants. Blade's five-song demo epitomizes advanced pop in latter stages, miles ahead of anything from that neck of the woods. However, despite exceptional vocals and smooth transitions, much of the material seems overly limp. But, if that's a you cuppa Lambrusco, "Send A Little Love My Way" is the standout here, and the band appears an impressive cross between Pilot and Badfinger.

OTHER ENTRIES INCLUDE:

GEORGE LANGLO (1549 Colusa Pl, Salinas, CA 93901) who writes: "I could not classify myself as one type of music writer, for each of my songs is different and could be classified under any of the nowadays titles, though I have kept it on this tape to hard rock 'n' roll or punk rock."

Listening to each of the so-called songs on this tape, Langlo spends too much time out in the sunny Salinas lettuce fields. Consisting of George and his guitar, this stuff is electric at least, but songs are aimless and rock textures evasive. This guy...Jeffrey Dahl...where the HELL is Metal Mike Saunders when we need him most?



DEBBIE SCHOW

•Our Pick of the Month: **STEVE ALLEN**. You can forget the "How's your fern?" and "Schmuck! Schmuck!" tho, this ain't Steverino, it's a one-man pop powerhouse of whom we can only say, "This could be the start of something big!"

Meanwhile, **PRIME SHIRTS** (c/o Dennis Diken; 171 Elm St.; Carteret, NJ; 07008) exude influences of Raspberries and Beach Boys, but fail to materialize the requisite dynamics and punchy cohesiveness necessary to translate each of the four tunes here into something unique. "Seaside Park" and "Can't Stick Around" are, for the most part, too unoriginal, while "And After" and "Maybe Very Soon" demonstrate little more than Righteous Bros. layering and slow paced melodies. Potential here, but development needed.

Tapes were received from Georgia's **PARABAND** (3504 Roxboro Rd, Atlanta, 30326), Sherman Oaks' very own **JIM SCOPA** (14633 1/2 Dickens St, SO, CA 91403) and **BASEBALL** (great name, but from parts unknown—mark your tape!), that all suffer from essentially the same thing: horrible pop delusions lacking the direction and flavor of first string potential. **BASEBALL** in particular grounds out on a Fielder's Choice.

Not to exclude Pink Promotions' **THE SNAILS** (3107 W. River Cove, Tampa, FLA; 33614). A real curiosity here. Sometimes they sound like the Residents chirping the Velvets (as in their snail-paced version of "White Light, White Heat"); other times like the Runaways attempting Beatles cops. Original comps seem sorta dull, mediocre at best, but final judgment will be deferred until word is received on concept and intent.

And finally, samples of **PAUL MAHALEK** 237 S. Elmwood; Oak Park, WI 60302), **EDDY DELBRIDGE** (822 Rhode Island, Rock Springs, WY 82901); the fantabulous **JAMIE GOLDEN** (1353 1/2 N. La Brea, Apt. A, Hollywood, CA and the amazing **CHRISTOLIN** (211 S. Hubbard St.; Joliet, IL; 60433) were aurally sampled. Mr. Delbridge sound like an outta tune Al Stewart, while Jamie Golden boasts dopey titles ("Ball Me") next to barbiturate rave-downs of "Get Offa My Cloud," and Chris Tolin waxes pop-esque with insignificant musical approaches.

SUMMARY: So far, the 'underground' is hard to find, or nonexistent below the surface level, which is scooped up and pressed onto vinyl quicker than ever these days. But we'll keep digging.....—!

PUNK POLL

THE WINNERS

VOTES

1/ IGGY POP 225

2/ ELVIS PRESLEY 216

3/ PHIL SPECTOR 207

4/ LOU REED 196

5/ KEITH RICHARD 182

6/ EDDIE COCHRAN 170

7/ GENE VINCENT 151

8/ PATTI SMITH 138

9/ JERRY LEE LEWIS 122

10/ JIM MORRISON 115

11 / JAMES WILLIAMSON	108
12 / BRIAN JONES	90
13 / CHUCK BERRY	82
14 / JAMES DEAN	74
15 / DYLAN — LENNON [tie]	65
16 / DAVID JOHANSSON	51
17 / MITCH RYDER — SMOKEY [tie]	46
18 / ALEX CHILTON — DEL SHANNON [tie]	36
19 / PETE TOWNSHEND — ANITA PALLENBERG [tie]	26
20 / ZAPPA — BEEFHEART [tie]	4

ALSO-RANS: Willie Alexander, Hank Ballard, Johnny Burnette, Kim Fowley, Roky Erickson, Cyril Jordan, Mick Jagger, Legs McNeil, Jonathan Richman, Sky Saxon, Rob Tyner.

SPECIAL HONORARY PUNK OF THE YEAR AWARD: "Mikey" on the LIFE cereal commercials — "he hates everything".....



INSTANT ANALYSIS
BY GARY SPERRAZZA

So, the votes are all in. The All Time Top Ten Punk Hall of Fame has been compiled from your submitted entry blanks as printed in the last issue. The results, however, should be taken with a few grains of salt:

1. Since the release of our last issue, there's been a virtual deluge of punk rock and punk poseurs surpassing any equal time period since the original punk rock years of the '60s. Punks like Johnny Rotten and Sid Vicious (**Sex Pistols**) Rat Scabies, Dave Vanian and Captain Sensible (**Damned**), Joe Strummer (**Clash**), Stiv Bators (**Dead Boys**), Mono Mann (**DMZ**), Johnny Thunders, and scores of bands both local and national might have soared to the top of this list if the poll were recast. Perhaps not, though. Perhaps the majority of our readers regard 90% of the new punk bands and their eccentric personalities as derivative and fake, or perhaps "great, but not as good as..." — what do you think?

2. There are a startling number of votes for '50s rockers, more than any of us here expected. And these votes aren't just from our older readers, they also came from newer readers, both young and old, who are as in touch with the '70s as they are with the '50s and '60s. Apparently, the new-wave English and American bands are achieving the highest of respectable goals — giving us a sense of history while supplying us with a steady flow of great rock & roll. Witness the success of reissues like Charly's Sun and Red Bird series, and RCA's *Sun Sessions* album; the **Stooges'** reissues (all three LPs re-released this year in the UK) as well as strong sales for the live **Stooges** *Metallic K.O.* album and the Siamese single by Iggy & James Williamson from the *Raw Power* sessions; the **MC5** reissues, **NY Dolls** repackages, etc. These are just examples of how the record companies are coming to terms with the large demand for punk roots from a **TOTALLY NEW, YOUNG AUDIENCE**.

3. Whereas the true essence of punk has more to do with throwing bottles through school windows than sitting in a studio all night, the punk in rock & roll very often has to be an innovator as well as hold his audience's attention. Whether he's a producer like Phil Spector (#3 in the Poll) who abhorred mediocrity so much he created a wall of sound to keep it away from him, or a singer who vinylized the gutter, like Iggy (#1, as we expected), or embodied the new generation of the time like Elvis (#2), the punk stuck to his guns until the end. It's heartwarming to see Eddie Cochran, Gene Vincent, and even James Williamson placing so high.

RESULTS



Comments beyond the Top listing were scarce. No one could think of a better term for 'punk rock' than just that, although 98% of the musicians in the genre and 100% of its true fans see all this music as not the end or beginning of anything, but the continuing saga of no-frills, no-compromise rock & roll. It just happens to be in a stronger position than it has been in years, and when it reaches this level of visibility to the general public, it's inevitable that the media will stick labels on it.

The fact is that punks and punk rock are catch-all terms that could mean anything from total chordal drone bands to sophisticated, intricate pop bands with a healthy tinge of rebelliousness and nonconformity in either music, lyrics or style of dress. Punk can mean **The Damned**, **Dwight Twilley**, or **Talking Heads**. If, to the average rock muzak [**Peter & the Framp-Tones**, **The Fleetwoods**] audience, it means outrageous fashions, screaming clowns, and unstructured songs and lots of action, then good!!! One thing the punk rock scene has **NOT** been is boring or lifeless, and when the mass audience gets bored enough with musical anarchy in the U.S. they'll all come around looking for a good time.

Left to speculation at this point is how long it will take before all the old dinosaur bands do punk rock albums or, more likely, start *calling* their music 'punk rock' ("We were the *original* punks!" as they all like to claim these days...) so that the hippies who run 'liberal' FM stations can keep playing it under the pretense of giving the kids what they want...

No matter if it's called new-wave, nouveau punque, street rock, regressive (Joe Fernbacher), baserock (Tori Morris), pet rock (David Young...*ha, ha*—Ed.) junk rock (Fred Cooper) or Functional-post-neo-noir-impressionist-pre-antipunkette-rock (Paul Lovell)—as fellow Poll entrant Joe Haertel put it, "The term 'punk rock' is good enough for me!"



PRIZE WINNING LETTER

"Here are my choices for your Punk Rock Hall of Fame:

1. Wyndham Lewis [R.I.P.] Self-styled "The enemy", hated by everyone in his time. Books have been pretty effectively blacklisted. Ask any phony intellectuals about this guy and watch them squirm. Real tough guy. When dying of tumor and blind, doctor asked him about his bowels; his last words were "Mind your own business!" That's punk!

2. Ezra Pound [R.I.P.] You want style? Dig this description of Ez in 1912 [he was 27]. Living in London: "Futuristic poet with forked red beard, luxuriant chestnut hair, cane, an aggressive lank figure, one long blue single stone earring dangled on his jawbone. He wore a purple top hat, a green shirt, a black velvet coat, vermillion socks, openwork brilliantly tanned sandals, trousers of green billiard cloth [!!!!—Ed.], in addition to an immense flowing tie that had been handpainted by a Japanese." And that's in the daytime! Made a lot of enemies and was driven out of England. Arrested for treason by the US in 1945 and placed in asylum for 13 years. When finally released in '58, they asked him how it was. Says he, "Oi've had it tougher." That's punk!

3. Gene Vincent [R.I.P.] Elvis is great but this guy played for keeps. Who else made so many great records? He told the DJ's to go f--- themselves and even tried to punch out Dick Clark when Clark was very powerful. The best white rocker of them all, and possibly the only rock star ever to **VOLUNTEER** for military service and win honors for heroism in combat...

4. Little Walter [R.I.P.] Another tough guy who played for keeps. While Diddley and Berry were accepted, this guy is ignored by rock fans and he made great records that a lot of those English R&B cats picked up on. Early Stones sound more like him than Berry. Pulled a gun on one of his band members when member wanted to leave and shot himself in the leg.

5. Frank Zappa. Don't have any of his records but respect this person a great deal. Could have been the Elvis of the '70s if he'd wanted to, but rubs people the wrong way [a prerequisite of punkhood—Ed.] Must be a punk, he talked himself into his own label without ever getting a hit record. Can sum up whole attitudes in 5 words or less and people don't like it. Had the guts to say in **ROLLING STONE** that Monkees records were better than anything coming out of San Francisco. In '68, when asked opinion of Bob Dylan and the Band, he replied, "Sky Saxon and the Seeds. Only Sky Saxon dances better." Now THAT'S PUNK!!!!

— Duane Rossignol
White Plains, NY



•The Rubinoos: [standing] Jon Rubin, Tommy Dunbar, Royse Ader; [screaming] Donn Spindt

BESERKLEY GOES GONK!

Lest we forget: Beserkley was the first of the 'new-wave' independent labels, providing the model and in some cases the inspiration for such labels as Stiff, Chiswick, Skydog, Ork, and of course BOMP. The point has been made before that 'new wave' is not [just] a musical term, but one signifying a change in musical styles, the medium in which records are made and sold, and above all, people's attitudes about how things ought to be done.

It's not uncommon for a group that can't find a label to put out their own record, but when Earth Quake and their managers started Beserkley as a shoestring mailorder operation they chose to do so despite firm offers from several major labels. Their belief in the power of rock fandom, cult status, and integrity through independence seemed crazy three years ago; now, everyone is coming to the same conclusions.

The development of Beserkley as a business entity has been closely watched by all those who've been struggling with the still-limited economics of the underground scene. Distribution through Playboy looked like suicide to many, but through leveraging and a series of asset-pyramiding moves that have been nothing short of brilliant, Matthew 'King' Kaufman — despite his incomprehensible policy of seeking the "worst possible distributor" — has brought the fledgling label, without a single hit or even sales figures that would be regarded as anything more than 'promising', to a strong distribution pact with the most powerful and prestigious label in the world, CBS.

The four albums discussed here by Teri Morris are the first releases through CBS, and the start of a new phase for Beserkley. They're in the real record business now, with no turning back, and while some feel that the abandonment of their hard-won independent status might lead to their being lost in the bureaucratic shuffle at Black Rock, this kind of deal has been the logical goal all along, judging from the increasingly mainstream pop sound of their recordings, and if artists such as these have a place in today's musical spectrum, it's largely because of Beserkley's efforts to make it so. All the obstacles have now been removed; for Earth Quake, Greg Kihn, the Rubinoos, and Jonathon Richman, the doors are now wide open.... —Ed.

BY TERI MORRIS

The four records reviewed here could not differ more musically and still fit the umbrella category "rock," yet the artists themselves have more in common than one would suspect. Though in Jonathon Richman's case it's rather exaggerated, these young men are largely hopeless romantics. Sometimes you can't help but blush for them and their heart-rending naivete: while Richman has certainly covered the market on living life with a child-like delight,

Kihn and the Rubinoos and Earth Quake pursue conventional boy-girl emotional dynamics with a seriousness and simple commitment-to-love not at all unlike that which graced the pop charts in the mid-60's. (Kihn's set, incidentally, boasts a fine live version of the Hollies' "Pay You Back with Interest.")

More than any stylistic tendencies, these acts share the fact that in the harsh, hyper-realistic light of the '70's they appear as true oddballs. Again, lost cult-figure Jonathon is the most obvious. For the others, it is the very throw-back nature of their styles that set them apart from what we have come to recognize as commercially workable rock and roll, yet their music is undeniably accessible. Naturally, it has been Beserkley's task to preserve and encourage those distinctions while giving each group the chance to find its respective audience. The relatively even sales figures for the individual records in their catalogue indicate they've done quite well toward this end, and the evenness in quality of these new releases suggests that this will continue until one or another act breaks from the pack with a hit record. The Rubinoos' appearance on *American Bandstand* and impressive sales of their "I Think We're Alone Now" seem to say that tangible success will be just one more strange twist to the Beserkley saga.

GREG KIHN AGAIN

The fact that his record is not credited to the Greg Kihn Band is a real injustice. *Greg Kihn Again* may have its problems, but they rarely have anything to do with execution. The cuts that transcend the one-dimensional lyrics ("Our ships pass close together/Though we're so far from land") is characteristic of the silliness of his awkward romantic poetics; are those on which the band gets busy-busy adding flesh to the bone of Kihn's dancing song lines. The record is not forced to stand or fall on the strength of the songs, which vary from tedious folkishness ("Last of Me"), to grabbing pop rockers like "Real Big Man" and "Politics".

Instrumentally, the band has cultivated an impressively individual sound. Kihn himself contributes a great deal with his 12-string electric — its shimmer has a lot to do with why their version of Buddy Holly's "Love's Made a Fool of You" works so well and why so many of the songs have the freshness of 60's pop. But it's drummer Larry Lynch who perks up even a cutesy piece of anglo-reggae like "I Live on an Island" and reminds you that Bruce Springsteen's "For You" could be a classic; though many people will probably dismiss Lynch as too showy (what would rock be without show-offs like Mick Fleetwood and Dave Clark?), once you accept his prominence in the arrangement and appreciate the charge he lends as he follows the melody you'll have to agree that he has more to do with the memorableness of

the songs than any other individual player.

Greg Kihn's first album sounded uncomfortably like a songwriter's sampler: the low key arrangements limped along with a pleasantness that bordered on the unpleasant, and the strongest impression that remained after hearing it was that Kihn had it down when it came to clever melodies and sensual/sensitive vocalizing. Still, it seemed pretty obvious that he was neither hip enough for 70's rock audience nor soothing enough for MOR, and that was hardly a fashionable spot to be in. As it turns out, all he needed was a band that played like one. The tides are now in his favor once more.

ROCK AND ROLL WITH... THE MODERN LOVERS

It may be an old joke, but if Jonathon Richman ever decided to get out of rock and roll he'd make a great kiddie's show host. *Rock and Roll with...* is resplendent with paeans to the ice cream man, the roller coaster and bus windows that go up and down. The problem, of course, is whether there's enough in a Modern Lovers album to warrant the required shift in perspective (enduring intense cutesyness for 40 minutes), and answering that is no easy task. If he wants the listener to feel, as he obviously does, the kind of phenomenological experiencing of love/life/whatever in day to day reality and fantasy, then he succeeds. Every time he opens his mouth all-encompassing love gushes forth, tempered only slightly by gentle humor of the kindergarten variety and playful, elusive rhythms. Musically, his ambitions are even harder to guess. For what it's worth, this is a more musically appealing album than the last one. There are three instrumentals — that should tell you something [yeah, like buy the first album and let's change the subject!]. Guitarist Leroy Radcliffe, besides doing a fine swinging job on "Dodge Vegetatic," plays with the kind of evocative breathiness that makes what he doesn't play, and when he chooses not to play, just as important as what finally does get played. Jonathon himself has become less reserved, breaking out of his usual atonal Mr. Rogers singing style to shout a bit on "Rock and Roll Leprechauns." Sadly, the background vocals are particularly unsettling on certain tracks, though I suspect it's more the fault of their placement and presence in the mix and their natural contrast to Richman than the actual things they sing and the way they sing them.

Despite some not particularly glaring boo-boos, you have to admire the way Richman and co-producers Matthew Kaufman and Glen Kolotny try to make this a total record, every aspect of which is straining (just like the vocals) to bring harmony to the whole. He much talked about ladies' lavatory production, while serving to make it sound more like an artifact than an actual record, and the background vocals, and the countless other stylistic tendencies peculiar to Jonathon place this record apart from the body of rock, and at the same time as true to Richman and the Modern Lovers' priorities as the medium allows.

THE RUBINOOS

Since precious Jonathon Richman is Beserkley's sceptered adolescent, the Rubinoos comprise the next level of sophistication — pop adolescence. Though still in their teens, their age affects this record only in the area of attitude; the playing is simple, precise and unassuming. Only once do they choose to flex their instrumental abilities, snapping into Thin Lizzy-type guitar pulsations on "Make It Easy". The backing on most tracks is low-profile, sometimes even faceless to a fault ("Memories"), with whatever instrumental flare-ups required left to Tommy Dunbar's neat solos. He has a natural sense not unlike that of brother Robie, lead guitarist for Earth Quake. This is the capable — though not exactly exceptional — basis upon which the Rubinoos have constructed the best pop album I've heard in many a month.

The credit goes largely to lead vocalist Jon Rubin, who is not only better looking than Eric Carmen, but also offers competition in the range and ease of delivery categories. He sings with a smile on his face, and you can tell as he lovingly steps into Tommy James' shoes on "I Think We're Alone Now" and fills the song with so much carefully harnessed teenage lust that the over-flow fuels several originals. Titles like "Hard to Get" and "Could You Come Over Tonight" pretty well sum up the Rubinoos' lyrical modus operandi, but do little to describe the compounded exhilaration that bursts from

[continued on page 62]

BRITISH ROCK

[continued from page 54]

LP: *Star-Club Anthol. Vol.2* - S.C.6499 480(Gr): Boppin' the Blues
LP: *Star-Club Anthol. Vol.4* - S.C.6499 482(Gr): Blue Suede Shoes
LP: *Star-Club Anthol. Vol.5* - S.C.6499 483(Gr): Ecstasy
LP: *Star-Club Scene '65* - S.C. 158 018(Gr): Um,Um,Um,Um,Um,Um
LP: *Sweet Beat* - S.C. 158 022(Gr): Ecstasy
LP: *Star-Club Show #3* - S.C. 158 002(Gr) 13 tracks.

CYAN THREE:

3-66	Since I Lost My Baby / Face of a Loser	Decca F12371	NR
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CYCLONES:

Nobody/Little Egypt	Oriole	NR
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CYMBALINES: (also **CYMBALINE**, **CYMBELINE**) Interesting harmony-

vocal group. "Matrimonial Fears" probably the best Hollies-soundlike extant			
8-66	Please Little Girl/Coming Here Baby	Pye 15916	NR
8-65	replaces date above		
6-66	Top Girl/Can You Hear Me	Mercury MF 918	NR
1-67	I Don't Want It/Where Did Love Go Wrong	Mercury MF 961	NR
4-67	Peanuts/Found My Girl	Mercury MF 975	NR
11-67	Matrimonial Fears/You Will Never Love Me	Philips BF 1629	NR
7-68	Down By The Seaside/Fire	Philips BF 1681	NR
3-69	Turn Around/Come Back Baby	Philips BF 1749	NR

CYMERONS: Produced by Mike Leander, managed by female relation of Brian

10-64	I'll Be There/Making Love to Another	Decca 11976	Epstein
9-66	I Can See You/Everyday Will Change	Polydor 56098	NR

NOTE: Due to the overwhelming volume of addenda that have been pouring in, we will be unable to continue running additions to previous installments. Those scholars wishing to receive this information may send a self-addressed, stamped envelope after each issue appears and we'll send you the addenda directly. (Be sure and mark the envelope "addenda"). When all the facts are in, we hope to publish the complete British Rock Encyclopedia in book form, so please keep sending your corrections and additions each issue—we appreciate your help! —Ed.

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THE SEEDS
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and never released seeds.

**A NEW FACE IN
ROCK & ROLL!!!**

NEIL NORMAN
"Not of This
Earth"

GNPS 2111

The long awaited debut album by the creature who created "Phaser-Laser" which Slash Magazine called "immortal." Neil combines the spaciness of Pink Floyd with the intensity of Led Zeppelin. His imagination takes you on an expedition into the realm of science fiction designated to sizzle your cerebellum.



**Other rock L.P.s on
GNP/Crescendo:**

GNPS 2023 THE SEEDS.
GNPS 2031 WIPE OUT! — The
Challengers.
GNPS 2033 A WEB OF SOUND —
The Seeds.
GNPS 2038 FUTURE — The
Seeds.
GNPS 2040 SEEDS BLUES
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No magazine has ever found an ideal method of dealing with the hundreds of albums released each month. Either they string together dozens of 2-paragraph reviews that, by their nature, say little, or they feature long lead reviews of key albums and relegate everything else to 'quickcuts.' Either way, there's no sense of the flow of things, of trends in music, production, packaging, marketing, etc., that might come out of discussing new albums in a more general sense—the way Alan Betrock does in *NYR*, or Mark Shipper in 'Pipeline' for that matter. I've always wanted to apply the 'Juke Box Jury' approach to album reviewing, and henceforth a large portion of this section will be devoted to something of this nature, with a few LPs pulled out for special emphasis. There isn't room this time to get into any real in-depth stuff, but I hope to do so starting next issue... —Ed.

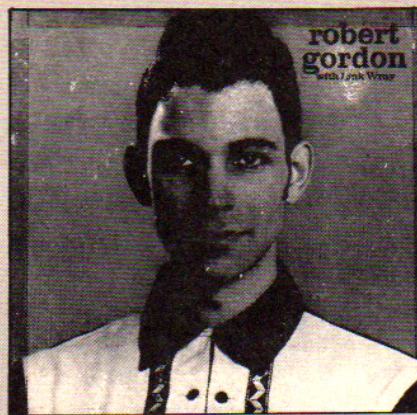
BLACK VINYL
THE SHOES
Black Vinyl S-51477

A little further down I'll be mentioning the new trend of local artists issuing their own LPs—a natural, though very expensive extension of the independent single route. But I'm singling this one out now because it's so impressive. Punk fans may not agree, but if you can appreciate solid teen pop/rock in the tradition of Beatles, Raspberries, or even Quick and Milk & Cookies, you'll share my enthusiasm for the Shoes. There are 15 songs here, nearly all packed with hooks, delightfully uplifting pop melodies and bright power chords. The album was recorded on 4 tracks, and although this has limited the depth of sound and given their vocals a somewhat disembodied effect, it's almost close to professional master quality. The group intended this only as a demo for their songs, and on that basis it should be all any record company needs to plop in a studio with the budget to make an album that will one of the real pop classics of our time.

PURE MANIA
THE VIBRATORS
Epic EPC 82087 (UK import)

So far, this is my favorite new wave album from England, although the Pistols should be great and I'm anxiously awaiting the Boys. But this one's been on my turntable a good 3 months and I haven't tired of it yet. It's basically the same elemental pogo music all the UK bands play, though done with flair and polish enough to avoid monotony and give it wider commercial appeal—songs like "Whips & Furs" or "London Girls" sound like hits, punk or no punk. But what I really dig about the Vibrators is their thematic orientation; where the Pistols and the Clash have their politics, the Jam their nostalgia, the stranglers their dark misogyny, etc., the Vibrators are just plain kinky.

Rockabilly Uprising!



ROBERT GORDON
Private Stock PS 2030

BORN TO ROCK
RAY CAMPI & H'S ROCKABILLY
REBELS - Rollin' Rock LP 011

WILD ONES
NEW LEGION ROCKSPECTACULAR
Spectacular SPLP 7777

You want trends? Here's a gigantic one just starting to emerge. For a long time I've felt that rockabilly would be the next fad to follow punk-rock from fandom into the mass market. My reasoning: today's cult audience has learned to recognize quality music on its own merits regardless of popular taste. Groups like the 13th Floor Elevators and even the Stooges were a joke in their time, yet today they've become heroes because we're learning to think for ourselves and appreciate great rock & roll wherever we find it. There have always been those (collectors, hardcore fans) who kept the faith for vanished forms of greatness, and as today's vanguard audience has access to these cults through the fanzine world, they're becoming aware of

Blatantly violent sexuality is as much a part of UK punk as anarchy, and this is where the Vibrators find their subject matter, in songs like "I Need a Slave", "Stiff Little Fingers" and of course "Whips & Furs." It seems they're always having problems with girls (no doubt inevitable when fetishes collide) and they relate their weird adventures with a sense of humor that's refreshing, honest, and fun.

YOU KNOW WHO YOU ARE
NICK GILDER
Chrysalis CHR-1147

Yes, but do you know who he is? Chances are you don't, but if you were fortunate enough to hear any of the several versions of "Roxy Roller", I need say no more than this is the guy who wrote it. It danced around the fringes of the charts for most of last year, in 2 competing versions—one by Nick himself, the other by his former band, Sweeney Todd, from Canada. It was one of those singles you hear once, say "Wow, what was that?!", then never hear again... Well, now's your

rock's undiscovered treasures.

Punk rock of the '60s being immeasurably better than any rock of the early '70s, kids hearing it for the first time went wild and started emulating it. And rockabilly, having been kept alive by a larger and even more devoted cult of devotees, is now equally accessible. It shares with punk the attributes of raving, extreme energy, intensity, and crazed abandon. It's simple, anyone can learn to play it, and its underlying values (rebellion, coolness, even leather & shades!) are the same as punk's. When enough of today's kids discover it, they're gonna go nuts...

By now there are dozens of LPs out on collectors' labels, making most of the wildest '50s sounds available to anyone who wants to hear. Major groups such as Alice Cooper are even adding token rockabilly tunes to their albums, while some of the foremost new wave bands in New York, Boston and elsewhere have incorporated it into their music—for instance, the Cramps, whose most popular number is a remake of Dwight Pullens' "Sunglasses After Dark", learned off a Dutch collectors bootleg. I've seen crowds go berserk hearing it.

The rockabilly revival groups in Europe have become well entrenched, with acts like Shakin' Stevens, the Wild Angels, Crazy Cavan, and Hank C. Burnette signed to major labels and having hits frequently. But here in America, it's just starting to take shape...

At the time of writing, "Red Hot" looks like becoming a smash, which makes Robert Gordon the first to spearhead America's rockabilly revolution. The very idea of kids in 1978 buying an album with a cover that looks like this and listening to songs like "Flyin' Saucers Rock & Roll" (old timers will remember Jonh Ingham's illustrated lyrics to this song in a 1970 issue of **BOMP**, #4 I believe). The

album has its faults, but on the whole it's faithful to the sound and spirit of its roots, and Link Wray on guest guitar is great. Incidentally, for those who don't know, Gordon was previously beloved by New York punk audiences as lead singer with Tuff Darts. He's still one of the most popular attractions as Max's...

Whereas Gordon is a '50s fan who always wanted to sing rockabilly, Ray Campi is the original article. Back in Texas he cut a bunch of wild sides in the mid-'50s which collectors now pay fortunes for. Ron Weiser, LA's one-man rockabilly revival crusade, discovered Ray a few years ago and has been recording him on his Rollin' Rock label ever since, along with other vintage rockers like Mac Curtis and Jackie Lee Cochran. Over the years Campi has built up a band, the Rockabilly Rebels, that generates enormous excitement whenever they perform, drawing a young, increasingly punk audience where once there were only a few C&W fans. This live excitement has never been captured on record, due to the primitive recording conditions in Ron's living room (where the sessions are done) but here at last is a record that conveys at least some of it (although I still think the live tapes I heard would have made a better LP). This stuff may not be as immediately marketable as Robert Gordon, although lead singer Colin Winsky is a better performer, with the natural wildness of early Elvis. Campi's band has a more authentic approach to the hillbilly roots of rock & roll, and the excitement comes from the energy they put into the music rather than the novelty of '50s imagery in a non-Sha Na Na context, which is where Gordon's appeal to the *Happy Days* audience would seem to lie. Another factor holding Campi back is Weiser's insistence on original songs (publishing royalties, you know) which is a shame, because this band can tear the

place up with a few well-chosen classics. Their originals are mostly fine, as are Gordons for that matter, but it's no accident "Red Hot" was picked for the single... At any rate, this album is thoroughly impressive, and should be heard by anyone who wants to know where rock & roll is going—and why.

New Legion Rock Spectacular are yet another totally different breed. Basically one of those midwestern showbands (they're from Milwaukee) who do covers of hits or Sha Na Na type oldies shows, this is the rare exception with real talent, strong original songs, an honest feel for classic rock & roll, and (in my opinion) worldwide potential. They're equally at home with "Wild One" (an obscure Sonny Curtis track from 1957) and Adam Faith's 1964 British Invasion raver "It's Alright", or the Flamin' Groovies' "Headin' For the Texas Border" (their previous release, a single of the Groovies' "Second Cousin" has already sold several thousand in England...) and they do a creditable job on Fats Domino's "You Done Me Wrong" as well as Doug Kershaw's "Cajun Joe." But the real meat is in their original tunes, particularly "Doncha Just Know It" and "Wait for the Right Time", with a sound somewhat reminiscent of 1965 folk rock/punk. In Europe, they'd be classed somewhere between Shakin' Stevens and the Count Bishops, I suppose. In America, they're unique, and though they could easily become another Flash Cadillac (whose development into a '70s pop/rock band with '50s and '60s roots has been disgracefully unappreciated) but I think what they're doing has even wider appeal than that. This self-produced album is one of the most promising new records I've heard. When everybody is sick of punk rock, bands like this will be playing "Lights Out" at CBGB. Mark my words...



chance to hear it, along with 9 other tunes in the same vein, almost uniformly excellent. Gilder would have been a giant in the days of glitter; his songs would've been cut by Mott the Hoople and he'd have been mobbed at Rodney Bingenheimer's English Disco. Of course it's not 1973 anymore and indeed Nick qualifies as Powerpop as much as he does glitter, but

however you define it, the sound is there. It's super-hot, relentlessly pop, songs full of teenage rebellion and pubescent lust, and Gilder's voice, like a gelded Robin Zander, as pure and piercing as the guitars. Maybe you never heard of him, and possibly he's a little too far out of time to become the kind of star he wants to be, but if nothing else he's given us a terrific genre album that, for the moment, I find indispensable.

* * *

As I mentioned earlier, there's been a sudden surge of local rock LPs lately, of which a few stand out. **Debris**, a very bizarre group from Chickasha Oklahoma, have an LP that reminds me of old '60s things like the Red Krayola. Weirdness abounds on the front and back of the cover, while the record ranges from freeform madness to excellent, Velvets-like rock. Titles include "Blue Girls" and "One Way Spit." The album, on the Static Disposal label, will hopefully be available from **BOMP** soon; the group is in

the process of moving to LA—we'll keep you posted!... Another very freaky outfit is **Chrome**, who remind me somewhat of the Residents, though with more rock influences. They have 2 LPs out, *Alien Soundtracks* and *The Visitation*, of which I recommend the former in particular.

And do I perceive a trend toward new wave jazz, of all things? When I got **Gary Wilson's** LP I was sure it would be punk—here's this 35-year old guy who looks like Lester Bangs with short hair, lying on the floor with wires wrapped around him like seaweed, wearing a pair of '50s ladies shades... and titles like "Groovy Girls Make Love at the Beach", "I Wanna Lose Control" and "Chromium Bitch." But it fooled me—it's jazz, which I'm not qualified to review, however you may want to own it for the cover alone (204 Bermond Ave, Endicott, NY 13760). Actually it's not entirely jazz, more like the overall sound is based on horn noise rather than guitar noise...

[continued on page 58]

The Producer as Sonic Reducer: Dirty Tricks Done Cheap

IN COLOR
CHEAP TRICK
Epic PE 34884

In 1975, a Columbia staff producer, Werman his way into the affairs of a new band called the Dudes, took a raw rock & roll outfit and transformed their vinyl output into so much processed cheese. It was a major factor in the group's untimely demise, since CBS is not famous for second chances.

A staff producer's job is a nice, safe sinecure—like an assistant manager in a shoe store. Staff producers are not usually engineers; more often they come from marketing or A&R backgrounds. Sometimes a Head of A&R will spot a young upstart in his department bringing in a lot of new talent and will encourage him to continue his interest in the bands by becoming a staff producer. It makes 'em happy, and at the same time gets them out of the way, so to speak.

Where do Cheap Trick fit into this? Well, they've arrived at the right time—a rough 'n' ready new group with likeable personalities, brutally strong material and the right combination of pizzazz, humor and good looks in a tight, polished yet earthy pop/rock format. CT's first album was joozing with quality material, although the die was cast even then as producer Jack Douglas ran them through his "Aerosmith Gauze #101" mold (*patent pending*) then ran off to the bank with his check...

Now it's second album time, and instead of taking the trouble to find them some dream producer who could bring out the absolute best in this band when it's gonna count the most (like Roy Wood, maybe!), or even letting them do it themselves, somebody decides (whose decision was it *really*, boys?) on Tom Werman. You know old "I-wanna-move-up-in-the-ranks" Werman from his processed Ted Nugent *Cat Scratch Fever* and Mothers 're-member Ballin' Jack? *Finest* album jobs? What happened to the fabulous sound you got on Ted's first Epic LP, Tom? No funky Southern studio to bail you out this time, eh?

Normally, Werman's limp drums, fizzled bass and muddy guitar would be just another example to young bands everywhere, but this is **Cheap Trick** we're talking about here, not some goddamn throwaway group like Fools Gold or REO Speed-

wagon. Mediocrity is supposed to indicate lack of talent, remember? It's easy to give a by-the-book production job; easier still to let union engineers put down their *Penthouse* long enough to do a formula job. But when the future of a group such as Cheap Trick hangs in the balance, it's too important to let this kind of thing pass without holding someone accountable!

Even by the book, the first thing you do with a heavy metal album is give it some guts, which means get rid of the highs (save 'em for the Starland Vocal Band!) and beef up the bottom; any good producer knows that. When a producer doesn't know how to use limiters, he ends up with a Doobie

coffee house days. The man is virile, likeable and a real star. As for record collector and gentleman extraordinaire Bun E. Carlos, all one can say is that Bev Bevan must feel mighty old. The entire band evokes remembrances of *Shazam-era* Move in contemporary setting.

In Color contains "Hello There", the irresistible live CT show opener plus live favorites "Big Eyes" and "Southern Girls." These two are tremendous songs underneath the filtering; *easy classics* if they were ever to be remade or put on a live album. "You're All Talk" is the "Cry Cry" of the album—basically a throwaway finger exercise with

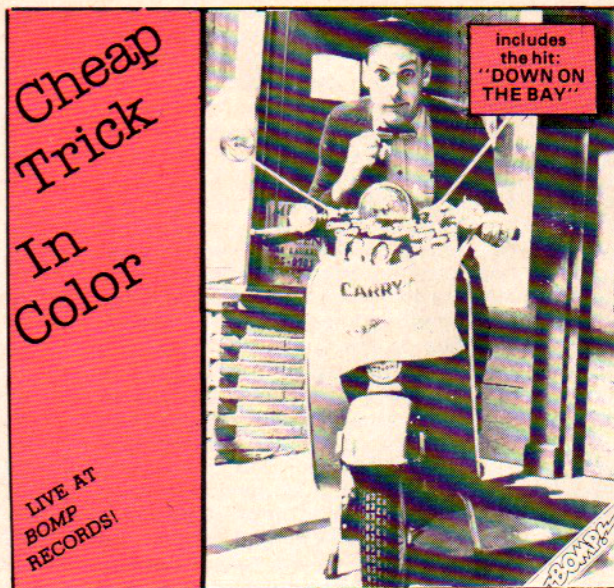
token vocals. Instead, CT could have experimented with some as-yet-unrecorded songs like "Loser" or the chilling "Violins", though Werman would piss his pants before admitting he didn't know how to handle 'heavy' material, as oppose J to the sweetness and light on this album.

If you've come away from this wondering why such a superb band comes up with a record so disappointingly far from their original intentions, this guarded skepticism is no over-reaction. All this quacking may not even matter, because the time is right for Cheap Trick, definitely the best new band on any major label, and even a second-rate Cheap Trick could well prove irresistible. *In Color* is not a bad record; the band and material are top drawer. But my ultimate feelings are...iffy, and I can't help thinking all this rock & roll rejuvenation isn't worth doodly-squat if record

companies exert their 'creative control' for caging tigers. If *In Color* isn't the album to fulfill their dreams, CT better get back on the track by asserting themselves (let Bun E. play the Big Beat, for Gods sake, not this human rhythm ace stuff) as completely with their recordings as they do in their live dates and personal demeanor. No reason why this band can't be making records as interesting as, say, the Move did in their time. What they need is a sensitive producer who understands their goals and knows how to extract the sound they want from the technology of the studio.

To answer why Cheap Trick won't produce their own records, Rick Nielsen says: "We want an outside opinion." You want it, here it is.

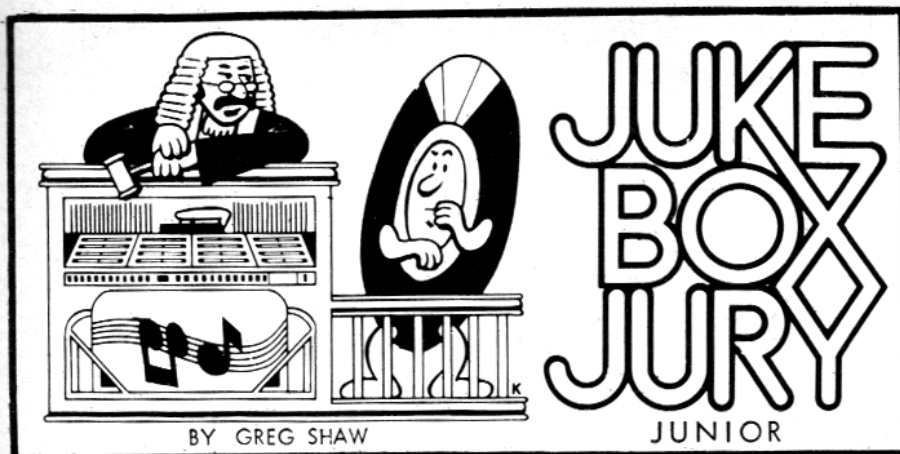
—Gary "SS" Sperrazza!



•The album that never was, recorded live at BOMP Records, and cancelled by legal problems. All that survives is the cover idea, taken from Debbie Schow's photo of Rick Nielsen outside the BOMP store. The few test pressings that got out are already changing hands for hundreds of dollars among rabid collectors...

Bros. album and that's about it. The needles are all safely in the white, the engineers are happy. *In Color* sounds like Werman did in fact let the engineer do the record; clean but sterile—no creativity, no chances taken, no surprises. No fun.

Shame: Cheap Trick are a new band in traditional trappings that everybody knows and loves. Tom Petersson is that unique combination of flash, good looks and intrinsic musical feel that puts fledglings to shame. Rick Nielsen is the CT, the imaginative, creative hub, who plays guitar like he plays himself: savage, groundbreaking and never too seriously. Robin Zander is the pussy-face of the group, with the best set of popes to come along in years. Pretty good, considering Robin has only seen a few bands and never even sang with a mike back in his folkie



As with the album reviews in this issue, so much time has passed that it would be hopeless to try and catch up with everything that's come out. Instead, I'd like to talk about general trends and cite some specific examples. Starting next issue, we'll get back to trying to keep track of everything that's coming out...

My favorite 45 of the moment (and the last few weeks in fact) is "The First Time" by the Boys, an English release that came out after our cover story was completed. On the basis of this record (which includes 3 songs of equally stunning quality) this is one of the important bands of today. What they've done is taken the raw energy of the Ramones and combined it with the pop explosiveness and teenage innocence of the Raspberries, creating a style that might well be the archetype of late '70s power pop.

Of chief interest to me has been the growth of independent recording (a subject discussed elsewhere in this issue), which I see as the foundation of the survival of the phenomenon called New Wave. Happily, it seems to be catching on and doing well.

In England, since the cutoff of our cover story, there has been an explosion of independent labels—Raw, Zoom, Illegal, Deptford Fun City, Wood, Lightning, Rough Trade, Rabid, New Hormones, Vengeance, Sensible, Pogo, Ohms, and more. I never expected it to go this far in the UK, with the way the record industry is structured, but it has—mainly as a result of the sheer demand for new wave music. Besides groups putting out their own discs, there are several regional labels like Raw (Cambridge) and Zoom (Edinburgh) reflecting the geographical spread of the punk scene. All seem to be doing quite well, most with major label distribution, which is more than their American counterparts can claim.

The US is still a good year behind England in every regard; radio is sworn to resist punk, the record industry is only just losing its skepticism, and outside the major cities the general audience isn't quite ready for it all. The New Wave's strongest foothold is in the retail market, as more and more stores are stocking (and selling) the records. Curiosity, and the knowledge that today's independent

45s will be tomorrow's collectors items, have resulted in strong sales all across the country, particularly for the higher quality records such as Devo, the Nerves, the Weirdos, etc. The demand has made it possible for just about anyone to put out a record and do pretty well with it, although there are regrettably too many rushed, second rate things being issued—both here and in England. In the UK, all the groups have the exact same sound, and it's a good, hard, fast, energetic sound, but few of them have any



•Oh—it's my first time! Oh—please be kind!!

imagination or style, or anything to say (with obvious exceptions like the Adverts and Stiff). In the US it's almost the exact reverse. There's plenty of humor (Gizmos, White Boy) and a broad diversity of styles—Devo to DMZ, the Count to the Dils—yet most of the records are so badly produced that their intended effect is seldom realized.

Some examples: The Fans, from Atlanta, are a tremendously exciting group live, conceptually they're great (can't miss with a remake of 'Telstar'), yet their debut EP, which could have been outstanding, is merely 'interesting' and would be shut down in two seconds by any British wall-of-sound record by a group with not a tenth of their talent. Why? Because, who knows anything about making raw-sounding rock & roll records in Atlanta?! The groups in England all go to London to record, and the techniques of recording punk rock have been reduced to an exact science by now. Another example: White Boy, whose "I Could Puke" was so grungy

& primitive sounding that it worked—but only as a novelty. These guys have good ideas, their label Doodly Squat has issued another record, "Rock & Roll Critic" by Jeffrey Dahl that's long, thematically interesting, and in the right hands could have achieved Velvet Underground intensity. Instead it sounds like somebody's home 4-track practice tape, which is probably what it was. In England, a label like Doodly Squat, with its artists and ideas, would have money pumped into it by some big company and be churning out classics instead of weird obscurities for future collectors. Because they fall (often tragically) short of the mark technically, all these early American new wave records (about a hundred of them already, I think) will doubtless have value to collectors. Many of them are already very rare. But a revolution can't be built on esoterica—the role of today's new wave artists is to convert the public and to do that they need to release good product.

Let's talk about some of the successful recordings. Devo cut their record in a home studio in Akron Ohio, and it sounds as loud and hot and exciting as anything from England. Their music is conceptually complicated, with songs about prehensile tails and DNA codes, mixed with android versions of "Satisfaction" and "Secret Agent Man", and it would have been easy to make a cluttered, childishly 'weird' record, but these guys were smart enough to concentrate on getting a solid bass throb and a good loud guitar sound. It's not technically perfect, but it's powerful enough to get anybody with a sense of wonder truly excited. The Zeros record "Don't Push Me Around" and the Dils' "I Hate the Rich" were both done in a garage 8-track studio at ridiculously low cost (under \$100 I believe) so there's no reason every group shouldn't have such a strong sound. Most of the best English singles, for that matter, have been recorded for under \$400. This may seem high but when a good record can sell 10,000, it's only a good investment.

Among the most impressive new releases are the Zippers, Suicide Commandos, Romantics, and Scruffs. The Scruffs are a Memphis band who have worked with Alex Chilton on occasion, and their record "She Say, Yea" is excellent pop, on a new local label Power Play (Box 4818, Memphis 38104) which has plans to release several other local productions in the same vein. The Suicide Commandos, from Minneapolis, released "Emission Control" nearly a year ago, and it was impressive, but nothing near their new one, "Match/Mismatch", a 5½ minute tune that holds my interest as well as anything in the same vein by Devo or Roxy Music. They have achieved a very polished, powerful sound with strong English overtones, and at this rate they could be an important band very soon. The

[continued on page 58]



YER MY HOME....

The article on Boston rock was terrific, but left out a couple of people who really deserve mention. One is Oedipus, who does a radio show on WTBS and the other is Debbie Frost, the Music Director of WHRB. Both have done a great deal to promote the music and scene that is ignored by the more commercially minded and those whose heads are still stuck in the sands of Woodstock.

I just want to thank **BOMP** for bringing Boston rock to a greater audience. There are more than just a few of us who are thoroughly sick of the slick record company sponsored shit that passes for *Rolling Stone's* (and countless others) news and tips to the would be hip. Keep up the good work.

— Ron Abrams
Cambridge, MASS

Your last issue (Brian Wilson cover) proves to any reader that **BOMP** is on top of all the other rock publications around. Being a one time student in Boston, I enjoyed **BOMP's** spread on the current rock scene in Boston. It was great to see the members of **DMZ** get some recognition; I've been told that they've literally been to hell and back. But I am surprised that **BOMP** left out the refreshing *Backstreet Beat*. I've seen them only twice but these guys have it and have it good. I'd really love to know if there are any private recordings by them, or whether they've moved up to higher things? They used to play weekly gigs in Cambridge in a spot that is best not mentioned, since it was so beneath them. I used to sit and watch them and almost cry when I'd think of all the lousy disco bands in downtown Boston raking in not just money, but rave reviews. Where has the validity of the pop critic gone?

— Mark McHugh
Westerly, RI

[....on a one way ticket to **BOMP**, that's where, not to mention countless fanzines. By now, you may have seen the ad in this ish for the first **DMZ EP** on **BOMP Records** and news of their first album should be breaking shortly. We'd also love to hear the *Backstreet Beat* tapes, so anyone with access to them, send 'em our way....—!]

Recently came across your last issue and had the pleasure of reading Shaw's really fine editorial. His column was the first time I had seen such clear perception and concise heralding of the events that I too, believe are brewing. Not only have you confirmed many of my beliefs but you've given my enthusiasm yet another shot in the arm. As I have recently become manager/producer of Boston's *Atlantics*, I would like to thank you for including us in your Beantown feature, it was super. I hope to see your magazine issued on a regular basis real soon.....

— Fredric Munao
113 W. 70th St.
New York, NY 10023

[Thank for the comments and anyone interested in the *Atlantics* should contact him at the address listed. We wish you luck....—!]

OOGA CHUCKA

We heard you wrote about us in your magazine, which made us very happy. 'We' meaning the Swedish group "Hepstars". It's been a few years since we reformed the group. As you know, Benny is now with ABBA and Svenne Hedlund sings with his wife in Svenne and Lotta. The rest of us, who started the group, went on playing r'n'r, the only music we really like. It is me, Janne Frisk, Lennart Hegland, Christer Pettersson and to replace Svenne and Benny we got a new member named Bernth Liljegren. We had some hard years but we were convinced that the r'n'r should come back and of course we were right. In Sweden, we have all of out old fans and if not their kids, then lots of young keds who want to hear the old r'n'r with genuine sound. We are now planning a new LP and look forward to your suggestions.

Your rock 'n' roll friends,
The HEPSTARS

PS. You maybe wonder why the album is called "GummiBandet"? It means the Rubberband.

LOOSE ENZ

I just wanted to write and say **BOMP** is really neat (No, you didn't. What's the pitch?...—!). I hope your magazine can do me a big favor [Aha! I knew it....—!]. I really dug Ken Barnes' recent *Monkees* article. Yes, they were a product at first but a top-notch group appeared later from the manufactured image the group first had. I am interested in starting the 'Monkees Marauders United' club newsletter if enough people write to me. Also, I'm looking for any 60's rock magazines like *16*, *Flip*, *Fave*, *Tiger Beat*, etc.— in any condition. Please friends, I'd like to hear from you. Keep on bombing!!!

— Vic Lipari
13631 Woodburn Way
San Jose, Cal. 95127

I have a possible ID on some of the Bon Bons. The far right and left girls in the photo in the last lettercol look like 2 of the *Secrets* (Pat Meller, Jackie Allen, Carole Raymond and Karen Gray). The top Bon Bon, on the other hand, bears a strong resemblance to the shortest of the *Three Pixies* (Kaye McCool, I think). Also, the fourth *Shangri-La* was Mary's sister, Betty.

— Michael Bryan Kelly
Lawrence, Kansas

OLD FART CORNER

I haughtily disagree with the thrust of the editorial and the guest editorial in **BOMP** #16.

And if your forecast for a return to bubblegum dominance of the rock field is borne out, it'll be the worst thing that's happened to the field since the advent of hillbilly rock some 5 years ago.

Oh, the primitive rock of the 50's and early 60's had some basic qualities. A lot of fine tunes were put on disc in those years. And some of the artists— Elvis, Paul Anka, the Righteous Brothers, the Four Seasons and a few others— were genuine musical talents and they continued to improve with time and still hold up today. But most of the pre-Beatles rock and a majority of the mid-60's rock was junk. Some may complain today that there isn't much R&B dance-type excitement in today's rock, specifically today's progressive rock. And, OK, disco freaks-like music made especially to dance to— simplistic teenage stuff. But disco dancing isn't the prime reason for the playing or recording of music. There's just as much excitement in other kinds of rock, including progressive rock. I agree that

ONCE I RULED THE MIGHTY EMPIRE OF ROCK 'N' ROLL, HYPNOTIZING THE GULLIBLE TEENAGERS WITH CHEAP THEATRICALS, AND ELECTRONIC MUMMERY... BUT THESE PUNKS SHATTERED MY PLANS TO TURN EARTH INTO A TECHNOLOGICAL SUPERWORLD AND OVERTHREW MY REGIME!



progressive rock took the wrong turn when it began trying to be fine art. But I don't think the mistake of Yes and like groups in taking the artsy-smartsey road is any reason to call for a total abandonment of anything more sophisticated than "Yummy, Yummy, Yummy". It would be comparable to jazz critics calling for an abandonment of progressive jazz and a concentration on big band swing era music... there *should* be room in the rock world for all forms of rock to survive and flourish. I'll stick with Cream, Spirit and early Led Zepelin [*sic...or did I mean sick—!*]. And you stick with the *Flamin' Groovies*, *Starz* and the *Archie*s.

I think the main flaw in your reasoning is that you confuse commerciality, popularity and acceptance with good music, with important music, with modern 'now' music [*Sure, keep watching for our special Disco issue as well as complete discographies of Salsoul, Westbound and Philly Groove labels....as well as Shaw's editorials on the validity of Chicago and the Doobies to pop history—!*]. The most commercially successful rock groups are usually the most imbecilic and primitive. The bubble gum brigade rules. Led Zepelin [*sic, again—!*] didn't become the #1 rock group in the world until AFTER its decline in quality. And when the *Monkees* came on the scene they began to outsell the Beatles, who by that time were interested in something more than an upteenth variation on the original "yeah-yeah-yeah" theme.

Progressive rock has been shoved further and further into a small corner of the field over

the last 5 years. And now you want to take even more away from progressive rock and give even more to bubblegum and other mediocre rock 'n' roll. Why? Why??

—Lester Boutillier
New Orleans, LA

[This is one of those incredibly close-minded, contradictory letters that really got my gander up at SSG years past, but I'll try to respond in a compact letter. So don't confuse my economy with insolence—I just figured you already feel like a nurd after writing much the same letter in the last *Back Door Man*. To wit: where the hell in Greg's or Ken's editorials does it promote bubblegum as the next big thing? Neither predicted a return to bubblegum dominance and even more so, more of one does not mean repression of another music form. Few of the DJ's across the country play the new pop and punk because they like it—instead they're finally playing it because they want to be 'with it'. It's a device I KNEW would work, only it made me, and Greg a lot of enemies over the past few years. Not that it matters—in a few years, you'll never hear of these people again. Anyway, how many people out there think "Paul Anka, the Righteous Bros. and the Four Seasons have improved with time?" Does "Having My Baby", "Rock and Roll Heaven" and "December, 1963" hold even the smallest candle to "I'm on Fire", "Blitzkrieg Bop" or "God Save the Queen"? By the way, the disco market are the 30 year olds and they do not consider their music "simplistic teenage stuff". How can you rave about progressive rock—good of you to notice there's no R&B in it—yet say "I'll stick with Cream, Spirit and early Led Zeppelin". Was that what you were listening to while Be Bop Deluxe, Synergy, Sadistic Mika Band, Split Enz, Brand X, and 801 put out records? And I'm in your territory now, as it were; you obviously haven't even investigated this side or do you really think the radio reflects what's going on in pop and rock 'n' roll these days? Think a little before you set such purely emotional responses down on paper—progressive music and its fans did their best to repress pop music back in the late 60's. Now that punk and pop fans have pulled themselves up by their bootstraps, that doesn't mean progressive rock has to suffer for it. When the Ramones manage to sell even 5% of Robin Trower's sales, THEN you have something to worry about. Just keep reading us and check out some of the fine records and groups in these pages, in time you'll see how foolish this letter makes you look. —]

MEANWHILE.....

One of the highlights of your last issue was Greg Shaw's editorial, particularly in its mini-chronicle of rock trends. I finally agree with Shaw that we must be sensitive to the embryo of the 70's rock culture and not allow ourselves to be mesmerized into impotence by the past while we are intelligently learning from it.

It occurs to me that the currents of rock are analogous to the sweeping changes that have swayed the realm of classical music through the ages. In classical music, as in rock, the flow of change swings on a pendulum, from a period of formal clarity to a time of formal expansion, then back. In this way, the music of the renaissance nursed the baroque, the Classical Era fostered nineteenth century romanticism.

Rock's great formal periods were the mid-Fifties and mid-Sixties and both periods gave way to a lingering aftermath that clutched tightly to the recently inherited forms. It is possible that the mid-70's and its 'grass roots' rock will provide the new forms and set the new course for expansion. In any case, let's stop treating the past like a life raft. What would have happened if we did that in 1962?

—David Dasch
Brooklyn, NY

[...we'd still be listening to Elvis, Paul Anka, the Righteous Brothers, the Four Seasons—and feeling they continued to improve with time and still hold up to today....actually, your point is very well taken, David. The regressive/progressive theory is valid at this point in 70's rock. If you'll permit me a bit of selfish glee, Lester's letter was the first I've seen in this country [NME has to deal with it all the time] on the defensive from a progressive music standpoint....as far back as I can remember, it was the other way around. In fact, I started writing about Mott, Small Faces and my conception of progressive bands [Family, the Move, etc.] in reaction to all the fervor surrounding the Dead, Allman's, Mahavishnu and that ilk —]

Please notify Phast Phred'die that 'ovni means unidentified flying object, in Spanish, *objeto volante no identificado*. Issue #16 was great!

Tony Pavick
Latrobe, PA

Regarding your story on punk rock of Mexico: the X-5 are from Puerto Rico and not Mexico. Ex-band leader and drummer Charlie 'Ball of Smoke' Riviera is no longer a drummer, for the past 9 or 10 years, he's been playing keyboards in a rock group doing the club circuit between Miami, Philadelphia and Boston. After all these years, lead guitarist David Romero is still in a group with Charlie, David is the white boy in the band; the rest of the X-5's have given up music. If you ever want to know more on P.R. rock feel free to ask.....

The Legendary Sirius Trixon
The Motor City Bad Boy!!!

PS. There's more Mexican 60's punk bands; the Yakis, Loco del Ritmo, Rebeldes del Rock, Teen Tops, Mexican Jumpin' Beans. Here's two 60's Mexican rock magazine: *Mexico Canta* (Mexico Sings) and *Idolo del Rock* (Idols of Rock).

THE CLONES OF DR. BOMPENSTEIN

I've just received the Winter issue of BOMP—it takes ages to reach our shores [and to reach our offices, Jean—I] and your mag looks so good now....I would be glad to help you, or do a feature on the French rock scene. It's pretty much alive here with a wide scale of groups from the strictly punk rock 'a la Sex Pistols' to something more sophisticated and much more rooted in the French rock tradition, like a group called *Bijou* (I'm their manager)...I hope BOMP will keep on improving, although it would become frightening if it does!!!

—Jean William Thoury
Juvisy, France

[Ah, don't let it scare you....just agree to trade that absolutely foxy lead singer from Shakin' Street for any 'ovni' floating around my maison—and tell her I had a fanzine devoted to her —]



•The Girl from Shakin' Streets. No need to ask why Gary likes HER!

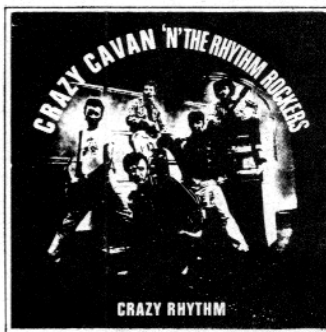
The Nietzsche article was great. Personally I've wondered why he hasn't been interviewed before since he probably has more info on the subject than anyone except Spector....There's another Ronettes cut not on the *Rare Masters* LP so far, Ronettes "Baby Let's Be Lovers". I don't know the writers but it must be a Nietzsche arrangement. Also there is the noun but never released "I Can Hear Music" produced by Phil (before the Jeff Barry version) which probably was Nietzsche-arranged. Darlene Love's "Lord If You're A Woman"/"I Love Him Like I Loved My Very Life" was planned for release but so far I have seen it out only in UK. There was also Jerri Bo Keno's "Don't Hang Around Here"/"Until It's Time for You to Go" which still hasn't been issued. I also have on tape the Dion demo acoustic version of "They Call Me MR. Prestone" which didn't appear on Phil's label so far.

—Richard Nuzum
Winter Park, FLA; 32789

NOW OR THEN

In the wake of one of the most dismal spells ever cast upon top-40 radio (I call it the 'Car Wash' syndrome), it's time for me to once again revert back to the fabulous Sixties. There's no better stimulant for this frame of mind than an issue of BOMP, so if you don't mind incessant ramblings from a Sixties fanatic, I'd like to give

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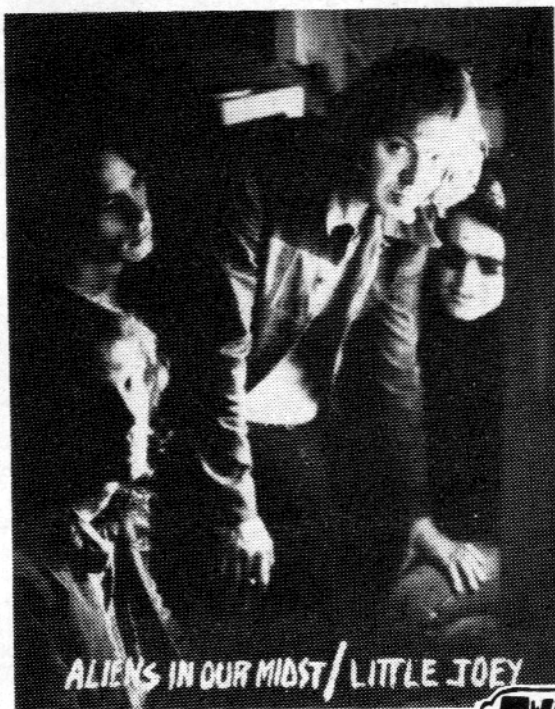
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more FEEDBACK

(continued from previous page)

you a few comments on issue #16.

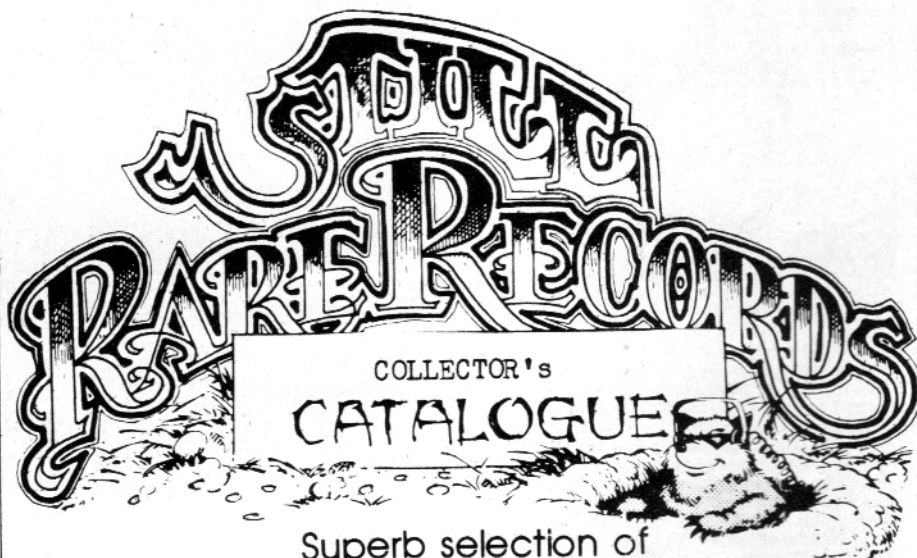
As usual, the writing and general layout of the magazine was excellent. The article on what constitutes a punk was especially well-stated [there's more commentary of that sort in the Punk Poll results on P. 36 of this issue—!]. My sentiments exactly. The editorials on the state of so-called progressive radio really hit close to home. As a former program director of my college radio station, I had to put up with so-called hip teenagers telling me we weren't "progressive" enough. And what did they consider progressive? Heavies like Kiss, Grand Funk and Paul McCartney! Just once I wanted to hit them with the Lollipop Shoppe!

My only complaint about #16 is the cutback in reviews of obscure singles. To me, this was the very essence of BOMP. While the new wave of bands may be quite talented and are renewing a bit of the good old punk spirit, there are plenty of magazines dealing with and heavily documenting them. BOMP was always a means of discovering great classics (ie. the Whyte Boots, Jefferson Handkerchief) that most of us would never have heard of otherwise. I'm sure there are many other people who feel the way I do.....

— Jeff Lemlich
Miami, FLA

[No one told me I was getting paid for thinking at 6 AM, but here goes again: has everyone out there stopped to think that 'progressive' rock means that which is a successive step forward from what was previously done? By its very definition, that already negates 90% of so-called 'progressive' groups who are retreading the same old time-worn paths. Maybe that's the problem: with rock and pop's minimalist nature, too many steps forward takes away the very essence of what makes it unique in the first place. Or maybe most don't know where to draw the line, as evidenced in Lester's letter...or they don't particularly care where the line is drawn: witness the teenagers at Jeff's station asking for 'progressive' bands like Kiss, McCartney and Grand Funk, a great singles band proven time and time again. But remember, teens throw around "progressive with the same in-crowd usage that makes them listen to Kiss or McCartney or Frampton— because that's what they hear on the radio constantly and that's what undoubtedly always ends up on the stereo at parties with a little Ted Nugent and a lot of Aerosmith thrown in for good measure]. And the reason they hear it on the radio constantly is.....Y'see it's all part of a bigger problem that we at BOMP find ourselves increasingly involved with, while not desiring to polarize pop and progressive. Sure, there's Ramones and Sex Pistols and Saints and Wierdos, but weren't the Small Faces and Family and the Move and the Nice [largely considered pop groups] progressive as per the only logical definition previously stated? Who had already covered the ground that Fearless, Ogden's Nut Gone Flake or Message from the Country paved?

You're right, Jeff, the obscure singles and coverage of styles in the 50's and 60's IS the very essence of BOMP. But when the mag started, there was a LOT of ground to cover. On a larger scale, BOMP is chronicling the evolution of pop music through its basic manifestations from the early days of rock 'n' roll to the present. And we don't mean it pompously, this ain't the Ten Commandments, nor is Shaw Moses— Stan Lee, maybe. Our loyalties lie with new music as well as old, Jeff, and if we get a little over-excited about the current punk/pop/rock 'n' roll scene, it's because the music is moving us and capturing our interest as much as any of the older classics we've written about. And when we can't understand how such great music is encountering such difficulty breaking thru to a mass audience, it's time to start writing about it, whether it was Slade in 1972, the Creation in 1967 or our very much-loved Sex Pistols now. Local stations and record stores are in business to please the majority; they GOTTA comply no matter where their tastes lie, or lose their customers. So bug 'em until it hurts. There's enough room in BOMP for all the important trends and groups, both new and old—!]



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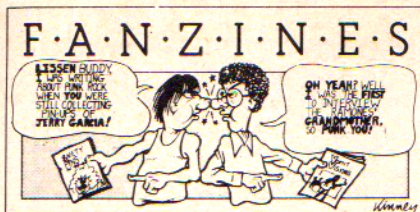
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(continued from page 39)

progressive/country/folk rock [HOT WACKS, NOSTALGIA, OMAHA RAINBOW, OUT NOW, etc.]. Secondly, the proliferation of fanzines almost paralleling America's cross-section [BAM BALAAAM, O.D., etc.]. The third and most recent trend was started by Mark P. and his SNIFFIN' GLUE—gory, sloppy, brutal xeroxed xines covering the new wave.

SNIFFIN' GLUE [c/o BOMP; \$1] Despite a short absence, Mark P. is back editing SG, I hope for good, with a new office and vested interest in Step Forward Records. It's good to see SG becoming a stimulus to the scene over there and the past few issues bring you a clearer view of the swirling shapes in the gutter of the new wave. You can't get this kind of coverage anywhere else. B/A/A

RIPPED AND TORN [c/o BOMP, \$1] More madness from this spunky new wave zine. D/C/A

WHITE STUFF [c/o BOMP, \$1] Billed as 'a rock & roll mag for teen aesthetes'. P.Smith, etc.

KID'SSTUFF [no address or price listed] punk poop

CRIPES [45 Shandwick Pl, Glasgow, Scotland; free] Skimpily Scottish new wave coverage. Still, good to see the UK scene becoming regional... F/C/D

HOT WACKS [16 Almondback Terrace, Edinburgh EH11 1SS, Scotland, UK; \$1] Sober but solid writing with stories on Van Dyke Parks, Sutherland, and a great interview with Flo & Eddie

OMAHA RAINBOW [10 Lesley Ct, Harcourt Rd, Wallington, Surrey, UK; .75] Covers American and British country rock, folk rock, etc. C/B/C

DARK STAR [14 Wordsworth Rd, Hampton, Middlesex, UK \$1.50] Why Steve Burgess' great stories on April Wine, Groovies, Cult, etc. are sandwiched between this quasi-Grateful Dead garbage I've yet to figure out, but Burgess' pieces make DARK STAR worth reading. A/D/C

SMG [15 Newstead Grove, Nottingham, NG1 4GZ; \$1.25] Tho it attempts status as a British BOMP. SMG is more oldies-oriented, as their fine histories of Bang Records, Bob Crewe, Beaumarks and extensive review section attest. The writing is a bit dry, but that happens when you have lots of data and label listings. A/B/C

BAM BALAAAM [c/o BOMP; \$1] Big Star, Raspberries, Twilley, Groovies, '60s punk—fun fun fun!

ALSO RECEIVED:

NOSTALGIA [65 Coleman St, Brighton, Sussex, UK; \$1] Jack Bruce, George Melly...

OUT NOW [10 Minting Place, Whitelea Dale, Cramlington, Northumberland, UK; .75] Man, etc

WAY AHEAD [16 Russell Dr, Wollanton, Nottingham, UK; .75]

THE HOT PRESS [21 Upper Mount St, Dublin; \$1] O.D. [c/o BOMP; .75] Intelligent coverage of Hot

Rods, Stranglers, Pistols, Steve Hillage. B/B/B

AYLESBURY ROXETTE [7 Rectory Close, Slapton, Beds., UK; .50] local raves by ZIGZAG people.

PRESSURE DROP [c/o Compendium, 240 Camden High St, London NW1] Dry reggae fanzine;

EUROPEAN

If you can read French, Dutch, Swedish or German, you may be interested in these. Their flashy layout and colors are spellbinding and their choice of material is exceptional. Most are worth the price for their pictures alone. The two letter grades correspond to appearance and content.

I WANNA BE YOUR DOG [c/o BOMP, \$1.50] This is a gorgeous, high quality magazine covering Iggy, Dictators, New Order, Nugent, Heartbreakers, Groovies, Aerosmith, Todd and others; great pictures; text in French. A/A

ROCK NEWS INTERNATIONAL [12 Rue des

Halles, Paris 75001] Same high quality coverage of Sex Pistols, Iggy, Tubes, Groovies, Todd; also in French. Reportedly folded but back issues are must-haves. A/A

SUPPORTING ACT [PO Box 80017, 1005 B.A., Amsterdam, Holland] Debut issue has stories on the West Coast Pop Art Experimental Band, Damned, a Family spread, and great 1964 Stones photos that haven't been seen before. A/B

ALSO RECEIVED:

ATEM [Rue du Pont de Pierre, 54 Essex les Nancy, France] Gong, Pete Hamill

LARM [Musikforeningen Larmet, Bobergsängen 5D, 217 46, Malmö, Sweden] Covers '60s and '70s punk, top quality. A/A

GET IT [Antwoordnummer 243, Haarlem, Holland]

General rock news, in Dutch

FABULOUS SOUNDS OF THE SIXTIES [Baanderherenweg 43, Bostel, Holland] good discographies

WHOLE LOTTA ROCKIN' [Asv.8, 1400 Ski, Norway] '50s rockers, good for news of reissues etc

WEST COAST [Oberstrasse 111, 2 Hamburg 13, Germany] Covers US bands.

SOUL/R&B/BLUES/OLDIES

SOUL:

SHOUT [PO Box 226, London SW4 OEH; \$2] Excellent soul/R&B coverage, '50s, '60s and '70s

HOT BUTTERED SOUL [67 Albert Terrace, Wolstanton, Newcastle, Staffs. ST5 8AY, UK; \$1.25] Delfonics, Moments, Funkadelic, all Stax, Syl Johnson, label listings, reviews of new soul records—THE soul fanzine. Editor Chris Savory reminds you to please send US paper money or checks payable thru a British bank. No US checks please, and it's a good idea to adopt this policy when ordering any zines from England or Europe. B/A/A

BLUES:

TALKING BLUES [same address as SHOUT, \$2]

BLUE SKY REVIEW [1605 Jone~ San Francisco, CA 94109; .75]

RECORDSPECIAL [Box 635, LaHabra, CA, 90631; \$1]

RUMBLE [same address as SMG; \$1] Meaty zine for collectors of instrumental records

FIFTIES OLDIES:

ROLLIN' ROCK [6918 Peach Ave, Van Nuys, CA 91406; \$1.20] The rip-roarin' greasy juicy rock 'n' roll/rockabilly mag that started it all

YESTERDAY'S MEMORIES [Box 1825, FDR Sta, NY, NY 10022; \$1] Covers R&B/vocal groups

NEW KOMMOTION [3 Bowrons Av, Wembley, Middlesex, HA0 4QS, UK; \$2.25] Thick, slick

CRAZY MUSIC [Box 1029, CanberraCity, ACT 2601, Australia] Mostly blues.

FIFTIES & SIXTIES OLDIES:

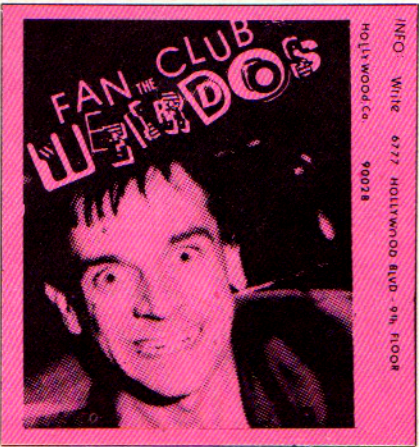
PAUL'S RECORD MAGAZINE [c/o BOMP; \$1.50]

A real labor of love, with several major label listings and artist discographies each issue, plus in-depth interviews with people you never see interviewed, and historical pieces on early New England rock.

RED HOT [93 Westbourne St, Hove, Sussex, BN3 5FA; \$2.50]

GOLDMINE [23745 Elmira Ave, St. Clair Shores, MI, 48082; .50] Great, inexpensive mag—fanzine reviews, good features, thousands of records for auction.

FANZINE EDITORS: Remember to send two copies of your zine to BOMP, P.O. Box 7112, Burbank, CA 91510 in order for us to review it in the next issue.



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Steaming Locomotive.*

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New York's leading gut-rock group, THAT HIDEOUS STRENGTH, has released its first triple-A 45: "A Night at the Space Opera" / "They Call Me Energy" / "More Powerful Than a Steaming Locomotive." Three originals written and produced by leader Mike Ober. Alan Zimmerman, disc jockey for BBC 1, said "They're a combination of the Who, Creation, Easybeats and Sonics with a little Quo thrown in. Their music not only drives, it time travels." For record and lyrics send \$2 to Mike Ober, 84-09 35 Ave, Jackson Hts, NY 11372. If you wish to join That Hideous Strength Fan Club (newsletters, pics, rare tapes, etc.) enclose an extra \$3.50.

ATTENTION FLAMIN' GROOVIES FANS!

The Flamin' Groovies Fan Club has been officially taken over by Miriam Linna, who has already put out a fab 2nd issue of Flamin' Groovies Monthly and promises to have more every month! You can get this exciting 40-page magazine and find out more about the club by sending \$1.25 to Miriam at 338 E. 5th St, Apt. 13, New York, NY 10003. Those of you who have already joined the club, your memberships will be honored by Miriam. Don't delay—order today

THE ENCYCLOPEDIA OF BRITISH ROCK BY THE EDITORS

This is the latest installment of a continuing series aimed at chronicling the history of Merseybeat English rock. For the period concerned, roughly 1962-66, we've attempted to compile complete information on every rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups and details as to both English and American releases. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career during our base period, we've followed it through to the present, except where some major break occurred (ie Small Faces becoming Faces, or groups reforming under new names, as Cliff Bennett's Rebel Rousers becoming Toe Fat.) When in doubt we've tried to err on the side of providing too much data, rather than leaving any out. Track listings for EPs and LPs are included only when they are judged to be suitably obscure or of special interest, space not permitting complete details in every case. Our rough cutoff point is 1966; groups formed later are not included unless they were in some way throwbacks to the Beat era. The majority of records listed in this work belong to a very definite era; perhaps when we finish this series (if we ever do!) we'll undertake a similar, shorter survey of British records from the progressive era.

Our format: British release #s appear in the first column, American in the far right. NR = Not Released in that territory. Any dates refer to British release unless a separate American date is given. In most cases, US releases were about a month behind UK. Foreign releases are listed when no UK or US equivalent exists or is known, or when they are of special interest. These appear in the UK column and are coded thus: [GR] German [Fr] French [SW] Swedish etc. Some appearances on Various Artists albums have been listed, in which case the title[s] by the artist in question are given. [PS] indicates record was issued with a picture sleeve in the US.



ALAN CADDY: Tornadoes guitarist; became well-known session musician.
4-64 Workout/Tornado HMV POP 1286 NR

CADETS: (Eire) Eileen Reid, vocalist
3-63 Hello Trouble/ Decca F 11677 NR
7-65 Right or Wrong/Jealous Heart Pye 7n 15852 NR
10-65 Baby Roo/ Pye 7n 15947 NR
10-66 At the Close of a Long Day/True Love Pye 7n 17167 NR

CAESARS:
10-65 On the Outside Looking In/ Decca F 12251 NR
8-88 Five in the Morning/It's Superman Decca F 12462 NR

CAMEOS: A Joe Meek production.
2-64 My Baby's Coming Home/Where E're You Walk Col. DB 7201 NR

CANDY CHOIR: Featured Newbeats-style falsettos
6-66 Shake Hands/Silence is Golden Parlophone R 5472 NR
11-67 Children and Flowers/Marianne CBS 3061 NR
1-70 Why Do You Cry/Lucky Jim Polydor 56309 NR
11-71 Those Bootleggin' Prohibition Days/Love Me Princess MAM 52 NR

CANDY DATES:
3-65 A Day Just Like That/Well I Do Pye 7n 15944 NR
11-65 Some Other Time/Show Me How to Live Pye 7n 17000 NR

CANNONS: Instrumental group
7-61 Juicy/Bush Fire Columbia DB 4724 NR

JUDY CANNON: Joe Meek production.
7-65 The Very First Day/Hello Heartache Pye 7n 15900 NR

CAPITOLS:
1-66 Honey and Wine/ Pye 7n 17025 NR
11-66 Breaking Point/Don't Cry Baby Parlophone R 5531 NR

CARAVELLES: Duo, Lois Wilkinson and Andrea Simpson, had a fluke Top 5 hit with "You Don't Have To..."; an odd, not exactly pleasant sound described by one commentator as "appearing to sing in French."
8-63 You Don't Have to Be a Baby to Cry/The Last One Smash 1869 NR
10-63 I Really Don't Want to Know/I Was Wrong Decca F 11758 NR
2-64 Have You Ever Been Lonely/Don't Blow Your Cool Smash 1852 NR
6-64 You Are Here/How Can I Be Sure Smash 1901 NR
8-65 True Love Never Runs Smooth/ Polydor 59034 NR
4-67 Want to Love You Again/ Polydor 56156 NR
7-67 Hey Mama/New York Polydor 56137 NR
11-68 The Other Side of Love Pye 7n 17654 NR

CAREFREES: (Liverpool) Lyn Cornell, Betty Prescott, Barbara Kay, Johnny Evans, John Stevens, Don Riddell. Lyn and Betty were in Vernons Girls, a ubiquitous female group who did backup on early British TV rock shows like *Oh Boy* and had numerous records out (not unlike the American group the Blossoms, tho not as good musically) and later in the Breakaways. "We Love You Beatles" was a U.S. hit.
3-64 We Love You Beatles/Hot Blooded Lover London Intl. 10614
5-64 The Paddy Whack/Aren't You Glad You're You London Intl. 10615
LP: *The Carefrees* - London LL 3379(A)

LES CARLE & BEATMEN:
7-63 Take These Chains/In Dreams Embassy 563 NR
7-64 LP: *The Original Liverpool Beat* - 20th Century 3144(A):I'm the One

CARIBBEANS: (Rugby) Formerly the Beat Preachers
10-65 Inside Out/ Pye 7n 15961 NR

CARNABY: Group assembled from clothes-shop clerks
10-65 Jump and Dance/My Love Will Stay Piccadilly 7n 35272 NR

CAROL & THE MEMORIES: (Liverpool) Scott Walker prod.
6-66 Tears on My Pillow/Crying My Eyes Out CBS 20286 NR

CAROLINES
10-65 Love Made a Fool of Me Polydor 56027 NR

CAROLS:
1-66 Give Me Time/ Polydor 56046 NR

CARROLS:
5-66 Surrender Your Love/The Folk I Love Polydor 56081 NR

JOHNNY CARR & THE CADILLACS: (Bristol) Formed 1958.
"Do You Love..." scraped chart bottom; not heard from again.
3-64 Remember That Night/Respectable Decca
8-65 Do You Love That Girl/A Little Time Fontana 600 NR

BEN CARRUTHERS AND DEEP "Jack" later recorded by Fairport Convention; Dylan poem put to music by Carruthers, and a startling, adventurous folk-rock disk.
6-65 Jack O'Diamonds/Right Behind You Parlophone R 5295 NR

CHAD CARSON: Joe Meek prod.
6-63 They Were Wrong/Stop Picking on Me HMV POP 1156 NR

CAROLYN CARTER: Discovered by Marianne Faithfull.
10-65 The Ballad of Possibilities/We Want Love Decca F 12239 NR

JOHN CARTER & TERRY KENNEDY: Another of an endless series of John Carter spinoffs (Carter-Lewis & Southerners, Ivy League, FLowerpot Men, Haystack, first Class, etc, etc)
6-65 Doesn't Anybody Make Short Movies Anymore Piccadilly 35324 NR

CARTER-LEWIS & SOUTHERNERS: John Carter and Ken Lewis came from Birmingham and moved south to London. First 2 releases written by Les Reed & Geoff Stephens. Reed also provided instrumental accompaniment. Their only hit was "Your Momma" which reached #21. The Southerners on that record included Viv Prince (Pretty Things, Jeff Beck) and Jimmy Page. Carter-Lewis were by now well known as songwriters, having written "Will I What?" for Mike Sarne, "That's What I Want" for the Marauders, and "Is It True" for Brenda Lee, plus others for Jet Harris, P.J. Proby, the Fourmost and later the Nashville Teens. In late 1964, Ken and John got rid of the Southerners and replaced them with Perry Ford, becoming the **IVY LEAGUE**. We'll pick up their story there later...

5-61 Back on the Scene/So Much in Love Piccadilly 35004 NR
7-61 Here's Hokpin'/Poor Joe Piccadilly 35085 NR
7-61 Two Timing Baby/Will It Happen to Me Ember 145 NR
7-62 Tell Me/ Ember NR
8-63 Sweet and Tender Romance/Who Told You Oriole CB 1835 NR
10-63 Your Momma's Out of Town/Someone Told Me Girl Oriole CB 1868 NR
2-64 Skinny Minnie/Easy to Cry Oriole CB 1919 NR
LP: *Group Beat '63* - Oriole Realm 147(E): Who Told You: Sweet and Tender Romance

HOWIE CASEY & THE SENIORS: (Liverpool) Members included Derry Wilkie, who later led the group; one of the original Liverpool groups, and the first to go to Hamburg, they were left behind when the scene exploded. Casey recently toured America in Paul McCartney's band, though few recognized his name.

7-62 Double Twist/True Fine Woman Fontana 267 193 NR
7-62 Twist at the Top/I Ain't Mad at You Fontana 267 207 NR
6-63 Boll Weevil Song/Bony Moronie Fontana 267 403 NR
LP: *Let's Twist* - Wing 1022(E)
LP: *The Star Club Story* - Star Club 6641 131(Gr): Bony Moronie

CASS & THE CASANOVAS: Formed 1958, one of the first Liverpool groups. Adrian Barber left them in early '58 to join the Big Three.

LEE CASTLE & THE BARONS: (Liverpool) 4-piece band

CASUALS: Possibly the same group that had a hit with "Jesamine" in '68?
10-65 If You Walk Out/Please Don't Hide Fontana 635 NR

CAT: Produced, no doubt written by Pete Townshend
3-66 Run Run Run/ Reaction NR

CLEM CATTINI ORK: Former Tornado session drummer, produced by Larry Page. Cattini last turned up on the first Lou Reed album, of all places...
4-65 No Time to Think/Impact Decca F 12135 NR

EDDIE CAVE & FYX:
8-66 It's Almost Good/Fresh Out of Tears Pye 7n 17161 NR

ANDY CAVELL & SAINTS: Prod. by Joe Meek; appeared in film *Live It Up*, '63
6-62 Hey There Cruel Heart/Lonely Soldier Boy HMV POP 1024 NR
10-62 Always on Saturday/Hey There, Senorita HMV POP 1080 NR
7-63 Andy/There Was a Boy Pye 7n 15539 NR
2-64 Tell the Truth/Shut Up Pye 7n 15610 NR
Mary's Little Lamb/ ?

CAVERN CATS: (German)
7-74 LP: *The Star-Club Story* - Star Club 6641 131(Gr): No Money Down

CHAD & JEREMY: Folk-oriented duo with more success in the U.S. Spent most of their career touring here. Among the first UK 'rock' acts to make non-musical TV appearances in the U.S. (Chad was an actor) With satirical folk-rocker "Teenage Failure", they broke away from bland pop formula and later cut well-received concept LP *Of Cabbages and Kings*. Stuart became a producer and L.A. figure of sorts.

7-64 Early in the Morning/Like I Love You Today Ember 186 NR
5-64 Yesterday's Gone/Lemon Tree World Artists 1021 NR
8-64 A Summer Song/No Tears For Johnny World Artists 1027 NR
11-64 Willow Weep for Me/If She Was Mine UA 1070 World Artists 1034 (PS) NR
1-65 If I Loved You/ Ember 205 NR
2-65 If I Loved You/Donna Donna NR World Artists 1041 (PS) NR
4-65 What Do You Want With Me/Very Good Year NR World Artists 1052 NR
4-65 What Do You Want With Me/Donna Donna Ember 217 NR
5-65 Before and After/Fare Thee Well Columbia 43277 (PS) NR
6-65 Before and After/Evil Hearted Me CBS 201769 NR
7-65 From a Window/My Colouring Book World Artists 1056 NR
8-65 I Don't Wanna Lose You Baby/Pennies Columbia 43339 (PS) NR
10-65 I Have Dreamed/Should I Columbia 43414 NR
10-65 September in the Rain/Only for the Young World Artists 1060 NR

2-66 Teenage Failure/Early Morning Rain CBS 202035 Columbia 43490 NR
7-66 Distant Shores/Last Night Columbia 43682 NR
11-66 You Are She/I Won't Cry CBS 202397 Columbia 43807 NR
12-67 Painted Dayglow Smile/Editorial Columbia 44379 NR
5-68 Sister Marie/Rest in Peace Columbia 44525 NR
10-68 Pastor Quigley/You Need Feet Columbia 44660 NR

ALBUMS:

1964 *Sing For You* - Ember NR 5021(E)
1965 *Second Album* - Ember NR 5031(E)
1966 *Best of* - Ember NR 5036(E)
9-64 *Yesterday's Gone* - World Artists 2002 (brown cover, later white) (A)
1965 *5 + 10 = 15 Fabulous Hits* - Fidu 101 (A)
3-65 *Sing For You* - World Artists 2005 (A)
4-66 *Best Of* - Capitol 2470 (A)
6-65 *Before and After* - Columbia 9174(A)
11-65 *I Don't Wanna Lose You Baby* - Columbia 9198(A)
9-66 *Distant Shores* - Columbia 9364(A)
11-67 *Of Cabbages and Kings* - Columbia 9471(A)
9-68 *The Ark* - Columbia 9699(A)
Chad & Jeremy - Harmony HS 11357(A)
1965 *British Folk Artist Concert* (with Dave Berry & others) - Everest Tradition 2062(A) Ember FA 2014(E): You Know What; No Other Baby But You; Sleep Little Boy; If She Was Mine
7-64 EP: United Artists uep1008(E)
CHAD STUART (solo)
7-66 Good Morning Sunrise/Paxton's Song Sidewalk 944
CHAD & JILL STUART:
11-65 *The Cruel War/I Can't Talk to You* Columbia 43467(PS)
JEREMY CLYDE (solo):
10-65 I Love My Love/Anytime CBS 201823 NR

GEORGE CHAKIRIS: A Joe Meek production
Chasing Rainbows/Heart of a Teenage Girl Triumph 1010 NR

CHANCES:
4-64 Everybody's Laughing Decca F 11860 NR

CHANCES ARE: God only knows how they found this Golliwods song...
3-67 Fragile Chile/What Went Wrong Columbia 8144NP

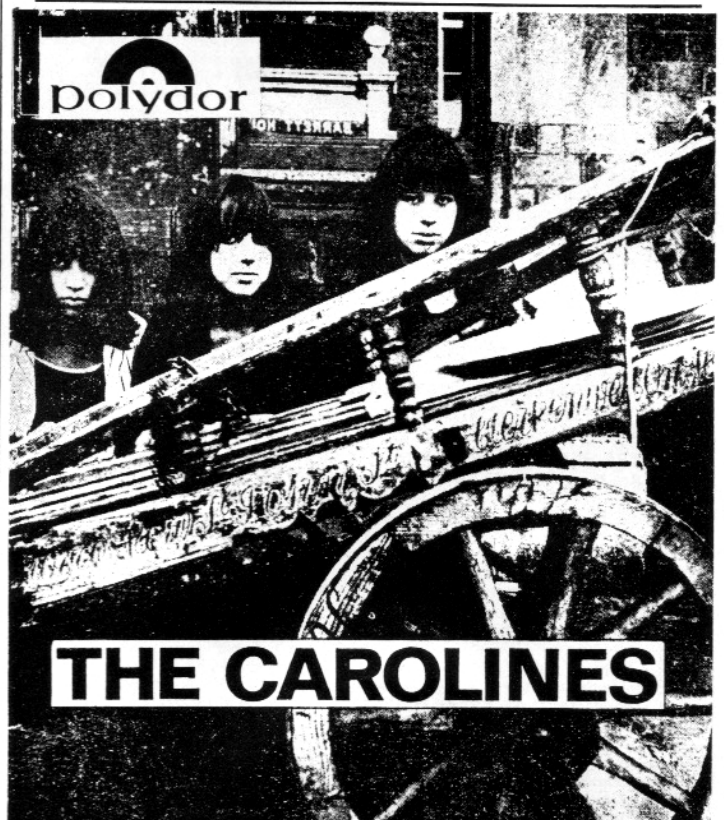
(as **CHANCES**, though probably no connection with Decca record above)
7-67 Turn a New Leaf Over/Do It Yourself CBS 2940 NR

CHANTELLES: Girl group, appeared in film *Dateline Diamonds* with Small Faces. Some excellent records, especially their first.

4-65 I Want That Boy/London My Home Town Parlophone R 5271 NR
7-65 Secret of Success/Sticks and Stones Parlophone R 5303 NR
10-65 Gonna Get Burned/Gotta Give Him Love Parlophone R 5350 NR
4-66 I Think of You/Please Don't Kiss Me Parlophone R 5431 NR
9-66 There's Something About You/Just a Fool Polydor 56119 NR
5-67 Man I Love/Blue Mood CBS 2777 NR
1-69 Out of My Mind/More to Love GNP 415 NR
Mississippi Paddleboat/My Love is for You CBS 3668 NR

CHANTERS: Motown-sound girl group. Mike Smith prod. Irene & Doreen Chanter later became Birds of a Feather on DJM, then recorded for Polydor in 1976 as Chanter Sisters. Well known session vocalists.

7-66 Every Night/Where CBS 202454 NR
7-67 You Can't Fool Me/All Day Long CBS 202616 NR
7-68 What's Wrong With You/Right by your Side NR



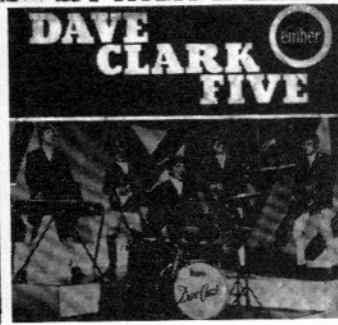
THE CAROLINES

Love made a fool of me

DAVE CURTISS AND THE TREMORS

You don't
love me
any more

BF 1257



CHANTS: (Liverpool) Black vocal group with strong Spector & Four Seasons influences at times; later evolved into The Real Thing, who had a few mid '70s soul-styled hits. "She's Mine" an excellent pop production.
10-63 I Don't Care/Come Go With Me Pye 155F7 Cameo 277
1-64 I Could Write a Book/A Thousand Stars Pye 15591 Cameo 297
6-64 She's Mine/Then I'll Be Home Pye 15643 Interphon 7703
9-64 Sweet Was My Wine/One Star Pye NR
6-66 Come Back and Get This Loving Baby/Love Light Fontana 716
3-67 Ain't Nobody Home/For You Page One 716 NR
8-67 Lover's Story/Wearing a Smile Decca F 12650 NR
10-68 A Man Without a Face/Baby I Don't Need RCA 1754 NR
4-69 I Got the Sweetest Feeling/Candy RCA 1823 NR

MICHAEL CHAPLIN: Larry Page prod.
6-65 I Am What I Am/Restless Decca F12142 London 9757

CHAPS:
7-62 Poppin' part 1/part 2 Parlophone R 4979 NR

CHAPTER THREE:
7-67 Cold & Lonely Hours/Wrecking Crew CBS 2971 NR

CHAPTER FOUR:
7-66 In My Life UA NR

CHAPTER FIVE: (Barrow-In-Furness) 8-piece band
11-66 Anything That You Do/You Can't Mean It CBS 202395 NR
5-67 One in a Million CBS 2693 NR

CHAPTERS:
4-65 Can't Stop Thinking/Dance Little Lady Pye 7n15815 NR

DON CHARLES: Basically a straight ballad singer; occasional rockers, of which "She's Mine" is notable.

7-62 Walk With Me/Crazy Man Crazy Decca F 11424
7-62 Hermit/Moonlight Decca F 11424
7-62 It's My Way/Way It Goes Decca F 11528
7-62 Angel of Love/Lucky Star Decca F 11602
7-63 Heart/Dancebreak Decca F 11645
3-64 Town Hall/Look Before You Love HMV POP 1271 NR
5-64 If You Don't Know/Voice on the Phone HMV POP 1307 NR
7-64 Big Talk From a Little Man/She's Mine HMV POP 1332 NR

4-65 Dream On/We Only Live Once HMV POP 1420 NR
11-65 I Could Conquer the World/Time Will Tell HMV POP 1478 NR
8-66 Out of This Cold/From the Beginning HMV POP 1542 NR
5-67 Have I Told You Lately/ Parlophone NR
1-68 If I Had the Chance/ Parlophone R 5659 NR
4-68 The Drifter/ Parlophone R 5688 NR
7-68 Your Name is on my Heart/ Parlophone R 5712 NR
7-63 EP: Don Charles - Decca dfe 8530

CHASERS: Prod. by Chris Andrews
12-65 Hey Little Girl/They Call Love
6-66 Inspiration/She's Gone Away
1-67 The Ways of a Man/Summergirl

Decca F12302 NR
Parlophone R 5451 NR
Philips 1546 NR

CHEATIN' HEARTS:
11-66 ZipTease/Bad Kind Columbia DB 8048 NR

CHECKMATES: Emile Ford's backup group, many records without him.
7-61 Rocking Minstrel/Pompeii Piccadilly 7n35010 NR
2-62 Hot Toddy/Tuxedo Junction Pye 7n 15428 NR
2-63 You've Got to Have a Gimmick/West Point Decca F11603 NR
6-63 Union Pacific/The Spy Decca F11688 NR
6-64 Sticks and Stones/Please Listen to Me Decca F11844 NR
3-65 Around/I've Got to Know Now Decca F12114 NR
1-66 Gamma Goochie/It Ain't Right Parlophone R 5402 NR
10-66 Every Day/Keeping the Score Parlophone R 5495 NR

Stop That Music
7-61 LP: Emile Ford Presents - Pye NPL 18061(E): Night Train/Caravan/On the Sunny Side of the Street/Autumn Leaves/Can't Wait/In the Mood/Juicy/Chattanooga Choo Choo/Blue Moon/Ram Bunk Shush/Yep/Honky Tonk

CHEETAHS: (Birmingham) "Mecca, a British hit of sorts, is notable for astonishing job of garbling the admittedly difficult-to-decipher Pitneyized lyrics. A laugh and a half. Also backed up Carl Wayne on one record, listed below.

10-64 Mecca/that Goodnight Kiss Philips 1362 Philips 40239
1-65 Soldier Boy/Johnny Philips BF 1383 NR
5-65 Goodbye Baby/That's How It Goes Philips BF 1412 NR
10-65 It Must Be Love/ Philips NR
11-65 Whole Lotta Love/Party Philips BF 1453 NR
7-66 Russian Boat Song/Gamble Philips BF 1499 NR
(as MARTY MANNING & THE CHEETAHS)
4-67 Tarzan/Sonny CBS 2723 NR
(as CARL & THE CHEETAHS)
1-64 Beg Borrow or Steal/Only the Beginning Columbia DB 7162 NR

CHELSEA LADS:
2-66 English Tea/Hump-a-Dink CBS 202047 NR

CHEROKEES: Mike Swaney(b), Jon Kirby(v), David Bowel (rh.g), Terry Stokes (g), Jim Green(d). Appeared on several anthology LPs and had one hit single, "Seven Daffodils." A Mickie Most group.

7-61 Josephine/I'll Step Down Fontana
6-64 You've Done It Again/Girl Girl Girl Decca F11915 NR
10-64 Seven Daffodils/A Wondrous Place Columbia 7341 MGM 13334 NR
2-65 A Wondrous Place/Send Me All Your Love Columbia 7473 NR
10-65 Dig a Little Deeper/Turn My Back on You Columbia 7704 MGM 13433 NR
2-66 Land of 1000 Dances/Everybody Needs Columbia 7822 NR
(see also LEE DIAMOND & CHEROKEES)
7-65 LP: British Go-Go - MGM 4306(A) (reissued as Metro 577)(A): Turn My Back on You/Rejected

PETE CHESTER GROUP (non-UK?)
7-61 Three Old Maids/Forest Fire Pye Int'l. 7n 25074

LEE CHEVIN & THE RIDERS
7-63 Darling Jean/ Parlophone NR

CHEVRONS:
7-66 Too Long Alone/It's My Problem Pye 7n 17145 NR

CHEYNES: Seminal group, included Mick Fleetwood (age 15), Peter Bardens (before replacing Jackie MacAulay in Them, and then forming Camel), Phil Sawyer(g), Peter Hollis(b), Roger Peacock(v). Residence at Flamingo Club ('64-'65). One of the better R&B bands in the Stones, Animals vein, as shown on "Respectable", arguably the best recorded version.
12-63 Respectable/It's Gonna Happen to You Columbia DB 7153 NR
10-64 Goin' to the River/Cheyne-Re-La Columbia DB 7308 NR
2-65 Down and Out/Stop Runnin' Around Columbia DB 7464 NR
3-71 April Fool/Gotta Get Back (prob.unrelated) Bell 1144 NR

CHICAGO LINE:
5-66 Shimmy Shimmy Ko Ko Bop/Jump Back Philips BF 1488 NR

CHICK: (with Ted Cameron Group and the D.J.'s)
7-60 Cool Water/Early in the Morning Pye 7n 15292 NR

LORRAINE CHILD: Andrew Oldham prod.
10-64 You/Not This Time Decca F11969 NR

SONNY CHILDE: Backed in '64 by the Elders, in '65 by the Cool School)
2-64 Consolidated/?
9-65 Giving Up on Love/Mighty Nice Decca F12218 NR
9-66 Two Lovers/Ain't That Good News Polydor 56108 NR
1-67 Heartbreak/I Still Love You Polydor 56141 NR

CHIMES:
12-63 Say it Again/Can This Be Love Decca F11783NR
7-64 LP: Saturday Club - Decca LK 4583(E): Say It Again

CHIPPY: an ex-Zephyr
9-66 Another Time, Another Place/ Polydor 56102 NR

CHORDS: Actually the SMOKE. "Some People" wrd. by Graham Gouldman
I Am Only Dreaming/Universal Vagrant Island W1 3044 NR
7-67 Same Old Fat Man/Hold Onto Everything You've Got Polydor 56261 NR
7-69 Some People/Battersea Fair Jayboy 6 NR

CHOSEN FEW:
7-65 I Won't Go Round With You/Big City Pye 7n 15905 NR
9-65 Today, Tonight and Tomorrow/So Much Pye 7n 15942 NR
Ebony Eyes/? NR

CHRIS & THE STUDENTS:
7-61 Lass of Richmond Hill/Ducks Away Parlophone R 4806 NR

PETER CHRIS & THE OUTCASTS:

6-66 Over the Hill/Right Girl for Me Columbia DB 792' NR

CHRISTIAN'S CRUSADERS: Later became NEIL CHRISTIAN & THE CRUSADERS and had a minor hit with "That's Nice"

on the now-defunct Strike label, penned by Miki Dallon. Richie Blackmore and Jimmy Page were in the group at various times and Neil later recorded as a solo artist.

11-62 The Road to Love/Big Beat Drum Decca F 11969 NR
7-63 A Little Bit of Something Else/Lod Columbia DB 7075 NR
5-64 Honey Hush/The Monkey Columbia DB 7289 NR
3-65 That's Nice/She's Got the Action Strike 301 RCA 8828
7-66 Oops/She Said Yeah Strike 319 NR
(Neil Christian solo)
9-67 You're All Things/Love You Baby Pye 7n 17372 NR
3-76 She's Got the Power/Followin' Me Around Satril/Pye 106 NR
7-64 EP: Neil Christian & the Crusaders - Columbia seg 8492(E)

CHUBBY'S EDGE:

12-66 It's Only Love King 1047 NR

CHUCKS: 2 girls, 1 guy. Formed 1958, one of the first Liverpool groups. Included Ivor Raymonde, later top UK pop producer.

1-63 Loo Be Loo/Anytime is the Right Time Decca F11569 NR
3-63 Mulberry Bush/That's All I Needed Decca F11617 NR
12-63 The Hitch-Hiker/Humpy Dumpty Decca F11777 NR
2-64 EP: Decca dfe 8562: Loo-Be-Loo/Mulberry Bush/Hitch-Hiker/Humpy Dumpty

7-64 LP: *Ready Steady Go* - Decca LK 4577(E): Hitch-Hiker

CICADAS:

4-64 That's What I Want/Hey Wha-da-Ya Say RCA 8339

CITATIONS:

6-63 Moon Race/Slippin' and Slidin' Columbia 7068 Epic 9603

C-JAM BLUES: (Hempstead, London)

11-66 Candy/Stay at Home Girl Columbia DB 8064 NR

DAVE CLARK FIVE: (Tottenham) Dave Clark(d), Mike Smith(p.v), Lenny Davidson(g), Rick Huxley(b), Denny Payton(sx). After the Beatles, the DC5 were the most successful exponents of the British Invasion of 1964-65. Their simplistic, piledriving, almost antique sound was slighted as non-progressive in the mid-'60s, and their stature as both raw rockers and nimble pop entrepreneurs has been unfairly diminished. As their popularity dipped in U.S., group became markedly more popular in homeland with ballads, tho "Here Comes Summer" was a rocking exception. In '70s, D.C. and Mike Smith soldiered on as studio act **DAVE CLARK & FRIENDS**. Later, Clark became a producer (John Christie) and Smith joined former Manfred Mann singer Mike D'Abo in duo Smith/D'Abo, for songwriting & recording.

6-62 That's What I Said/I Knew It Piccadilly Congress 212(PS)
7-62 First Love/I Walk the Line Piccadilly 35088 Rust 5078
5-63 The Mulberry Bush Col. 7011 NR
9-63 Do You Love Me/Chaquita Col. 7112 Epic 9678
12-63 Glad All Over/I Know You Col. 7154 Epic 9656(PS)
4-64 In Your Heart/Chaquita Ember 156 Jubilee 5476
7-64 Chaquita/In Your Heart [Teenscene '64] Ember EP 4540 NR
4-64 Bits and Pieces/All of the Time Col. 7210 Epic 9671
6-64 Can't You See That She's Mine/Because Col. 7291 NR
6-64 Can't You See.../No Time to Lose NR Epic 9692(PS)
3-64 Because/Theme Without a Name NR Epic 9704(PS)
9-64 Thinking of You Baby/Whenever You're Around Col. 7335 NR
10-64 Everybody Knows/Ol' Sol NR Epic 9722(PS)
11-64 Anyway You Want It/Crying Over You Col. 7377 Epic 9739
1-65 Everybody Knows/Say You Want Me Col. 7449 NR
3-65 Reelin' and Rockin'/Little Bitty Pretty One Col. 7503 NR
4-65 Reelin' and Rockin'/I'm Thinkin' NR Epic 9786
5-65 Come Home/Mighty Good Lovin' Col. 7580 NR
1-65 Come Home/Your Turn to Cry NR Epic 9763
5-65 I Like It Like That/Hurting Inside Epic 9811(PS)
7-65 Catch Us If You Can/On the Move Col. 7625 Epic 9833(PS)
10-65 Over and Over/I'll Be Yours Col. 7764 Epic 9863(PS)
2-66 At the Scene/I Miss You ? Epic 9882(PS)
4-66 Try Too Hard/All Night Long Col. 7863 Epic 10004(PS)
5-66 Please Tell Me Why/Look Before You Leap Col. 7909 Epic 10031(PS)
3-66 Satisfied With You/Don't Let Me Down Epic 10053(PS)
10-66 Nineteen Days/I Need Love Col. 8028 NR
11-66 Nineteen Days/Sittin' Here Baby NR Epic 10076(PS)
1-67 I've Got to Have a Reason/Good Time Woman Epic 10114(PS)
2-67 You Got What It Takes/Sittin' Here Baby Col. 8152 NR
2-67 You Got What It Takes/Doctor Rhythm NR Epic 10144(PS)
5-67 Tabatha Twitchit/Man in a Pin-Striped Suit Col. 8194 NR
6-67 You Must Have Been a Beautiful Baby/Man in a Pin-Striped Suit NR Epic 10179(PS)
7-67 A Little Bit Now/Don't Play Me Around Epic 10209(PS)
11-67 Everybody Knows/Concentration Baby Col. 8286 NR
11-67 Red and Blue/Concentration Baby NR Epic 10x44
12-67 Everybody Knows/Inside and Out NR Epic 10265(PS)
3-68 No One Can Break a Heart/You Don't Want My Lovin' Col. 8392 NR
5-68 Please Stay/Forget Epic 10325
9-68 The Red Balloon/Maze of Love Col. 8465 Epic 10375(PS)
11-68 Live in the Sky/Children Col. 8505 NR
2-69 Mulberry Tree/Small Talk Col. h545 NR
5-69 Paradise (Is Half as Nice)/34-06 NR Epic 10474(PS)
6-69 Get It On Now/Maze of Love Col. 8591 NR
7-69 If Somebody Loves You/Best Day's Work Epic 10509
10-69 Put a Little Love in Your Heart/34-06 Col. 8624 NR
12-69 Good Old Rock 'n' Roll/pt. 2 Col. 8638 NR
12-69 Bring It Home to Me/Darling I Love You NR Epic 10547(PS)
2-70 Everybody Get Together/Darling I Love You Col. 8660 NR
5-70 Julia/Five By Five Col. 8681 NR
6-70 Here Comes Summer/Five By Five NR Epic 10635



A NEW SOUND
the SOUTHERN SOUND

COUNT DOWNE

and the ZEROS

recorded
on
ember
EMBER S 189

HELLO MY ANGEL



JOHNNY CARR & THE CADILLACS (L-R): Mervyn Alexander, David Purslow, Raymond Truscott, Johnny Carr. This is how they looked after 7 years in the business when they thought they might finally have a hit record. They didn't, of course, but rumor has it they'll be back shortly with the new "Punk Rock" sound, which oughta do the trick for sure....

6-70 Here Comes Summer/Break Down and Cry Col. 8689 NR
10-70 More Good Old Rock 'n' Roll/pt. 1 Col. 8724 Epic 10684(PS)
1-71 Southern Man/If You Wanna See Me Cry Col. 8749 Epic 10704
3-71 Won't You Be My Lady/Into Your Life Col. 8791 Epic 10768
(as **DAVE CLARK & FRIENDS**)
10-71 Draggin' the Line/One Eyed Man Col. 8834 NR
2-72 Think of Me/Right or Wrong Col. 8862 NR
6-72 Rub It In/I'm Sorry Baby Col. 8907 Epic 10894
3-73 Sweet City Woman/Love Comes But Once EMI 2013 NR
11-73 Sha-Na-Na/Na/I Don't Know EMI 2082 NR
(reissues)
5-75 Here Comes Summer/Break Down and Cry EMI 2307 NR
(related)
Interview 45: Staff Starbeat ZTSC 12598
Fresh Start (cardboard disc) released in US only
12-66 EP - Epic 5-26221(promo)(A)
2-63 EP: Col. seg 8289: Do You Love Me/I Know You/Poison Ivy/No Time to Lose

7-64 EP: Glad All Over/Can't You See/Thinking of You/Bits & Pieces
10-65 EP: Col. seg :Wild Weekend/When/Ol' Sol/A New Kind of Love
7-66 EP: Hits of - Col. seg 8381: Glad All Over/Can't You See That She's Mine/Thinking of you Baby/Bits and Pieces

ALBUMS:

1964 *With the Playbacks* - Crown 5400(A): In Your Heart; Chaquita
1964 *Interview Album With Ed Rudy* - Radio Pulsebeat Documentary #5(A)
1964 *With Ricky Astor & the Switchers* - Cortleigh 1073(A): Chaquita, In yr etc
1964 *Beat Battle of the World* - Groovemaster 140(A): Chaquita; In Your Heart
1964 *With the Washington D.C.'s* - Ember 2003(E)
1964 *Session With* - Columbia 33SX1598 (reissued as MFP 1260)(E)
1965 *Everybody Knows the DC5* - Columbia 33SX 6207(E)
1967 *5x5 - Gol* - Columbia 33SX6309(E)
1971 *Play Good Old Rock & Roll* - EMI Starline SRS 5090(E)
1972 *Dave Clark & Friends* - Columbia SCX 6494(E): Signs/Paradise/Think of Me/Officer McKirk/I Don't Know/Southern Man/Right or Wrong/Draggin' the Line/The Time Has Come/Won't You Be My Lady/Bring It On Home to Me/Put a Little Love in Your Heart/If You've Got a Little Love to Give/One Eyed Blue Suited Gun Totin' Man
4-64 *Glad All Over* - Epic 24093(A)
6-64 *Return!* - Epic 24104(A)
8-64 *American Tour* - Epic 24117(A)
1-65 *Coast to Coast* - Epic 24128(A)
4-65 *Weekend in London* - Epic 24139(A)
8-65 *Having a Wild Weekend* - Epic 24162(A)
12-65 *I Like It Like That* - Epic 24178(A)
2-66 *Greatest Hits* - Epic 24185(A)
6-66 *Try Too Hard* - Epic 24198(A)
10-66 *Satisfied With You* - Epic 24212(A)
12-66 *More Greatest Hits* - Epic 24221(A)

- 3-67 5 By 5 - Epic 24236(A)
 8-67 You Got What It Takes - Epic 24312(A)
 7-68 Everybody Knows - Epic 24354(A)
 7-68 Glad All Over Again (All-Time Greatest Hits) - Epic 33459(A)
 5-66 Instrumental Album - Capitol DT 6162 (Canadian only)
 7-69 If Somebody Loves You - Columbia (E)
 7-69 1964-1969 - Columbia (E)

PETULA CLARK: British-born thrush & child movie star whose early record success came in France in early '50s (known as "La Petulante Petula"). "Downtown" broke her in the US (after a dozen chart hits in England) & incidentally won a Grammy in the year of the Beatles). Records like "Heart" were interesting semi-rockers and her composition "You're the One" became a classic pop record in the hands of the Vogues. Later, she gravitated to Las Vegas & MOR, where she's still a star.

- 2-55 Majorca/ Polydon
 11-55 Suddenly There's a Valley/ Nixa
 8-57 With All My Heart/ Nixa London Intl. 10504
 11-57 Alone/ Pye Nixa
 3-58 Baby Lover/Little Blue Man Pye Nixa 15126 Imperial 5582
 1-61 Sailor/My Heart Pye 15324
 7-61 Romeo/Gettin' to be a Habit With Me Pye 15361
 11-61 My Friend the Sea/With All My Love Pye 15389
 7-62 Whistling for the Moon/Tender Love London Int'l 10516
 7-62 Ya Ya Twist/Si C'est Oui, C'est Oui Pye 15448
 7-62 The Road/No Love, No Nothin' Pye 15478
 4-63 Chariot/Casanova Pye 15522
 7-63 Baby It's Me/This is Goodbye Pye 15573
 7-63 Where Did My Summer Go? ?
 7-64 Little Shoemaker Pye
 11-64 Downtown/You'd Better Love Me Pye WB 5494
 3-65 I Know a Place/Jack and John Pye WB 5612
 7-65 You Better Come Home/Heart Pye 15864 WB 5643
 10-65 Round Every Corner/Two Rivers Pye 15945 WB 5661
 11-65 You're the One/Gonna Tell the World Pye 15991
 2-66 My Love/Where Am I Going Pye 17038 WB 5684
 3-66 A Sign of the Times/Time For Love Pye 17071 WB 5802
 7-66 I Couldn't Live Without Your Love/Your Way Pye 17133 WB 5835
 10-66 Who Am I/Love is a Song Pye WB 5863
 12-66 Colour My World/Take Me Home Again Pye 17218 WB 5882
 2-67 This is My Song/High Pye 17258 WB 7002
 6-67 Don't Sleep in the Subway/Here Comes Pye 17325 WB 7049
 9-67 The Cat in the Window/Fancy Dancin' Man Pye 17377 WB 7073
 1-68 The Other Man's Grass/At the Crossroads Pye 17416 WB 7097
 2-68 Kiss Me Goodbye/I've Got Love Going For Me Pye WB 7170
 7-68 Don't Give Up/Every Time I See a Rainbow Pye 17580 WB 7216
 11-68 American Boys/Look to the Sky Pye WB 7244
 7-68 I Want to Sing With Your Band/Look to the Sky Pye 17646 NR
 4-69 Happy Heart/Love is the Only Thing Pye WB 7245
 8-69 Look at Mine/You & I Pye WB 7310
 11-69 No One Better Than You/Things Bright Pye WB 7343
 7-70 J'ai Tout Oublie Laurie
 3-71 The Song of My Life Pye WB 7467
 5-71 I Don't Know How to Love Him/J.C. Superstar Pye WB 7484
 10-71 The Road/Jumble Sale NR Laurie 3573
 4-72 My Guy/Little Bit of Lovin' ? MGM 14392
 9-72 Wedding Song/ ? MGM 14431
 Wind of Change/Memories Are Made of This Pye 45473
 10-74 Let's Sing a Love Song/I'm the Woman You Need Polydor 2058519
 4-75 I Am Your Song/Super Lovin' Lady Polydor 2058560
 7-75 What I Did For Love/I Believe in Love Pye 45506

AMERICAN ALBUMS:

- 1957 Pet Clark - Imperial 12027 (reissued '65 as This Is, Sunset 5101)
 2-65 Downtown - WB 1590
 5-65 I Know a Place - WB 1598
 6-65 Uptown With - Imperial 12281 ('57-'58 material)
 6-65 In Love! - Laurie 2032 (early '60s French material)
 1965 The English Sound (with Barbara Brown & others) - Premier 9016
 10-65 The World's Greatest International Hits - WB 1608
 4-66 My Love - WB 1630
 9-66 I Couldn't Live Without Your Love - WB 1645
 2-67 Color My World/Who Am I - WB 1673
 9-67 These Are My Songs - WB 1698
 2-68 The Other Man's Grass is Always Greener - WB 1719
 9-68 Petula - WB 1743
 12-68 Greatest Hits, Vol. 1 - WB 1765
 5-69 Portrait of Petula - WB 1789
 1969 Songs For Everybody - Laurie 2043 (French & Italian material)
 1969 Finian's Rainbow (soundtrack) - WB BS2550
 5-69 Portrait of Petula - WB 1765
 12-69 Just Pet - WB 1789
 8-70 Memphis - WB 1862
 4-71 Warm and Tender - WB 1885
 1974 Live at the Royal Albert Hall - GNP 2069

CLASSMATES:

- 10-63 It's No Game/Let's Get Together Tonight Decca F 11736 NR
 12-63 Go Tell It On the Mountain/Give Me a Girl Decca F 11779 NR
 2-64 In Morocco/ Decca F 11806 NR
 12-64 Go Away/Pay Day Decca F 12047 NR

CLAYTON SQUARES: (Liverpool) 6-piece. Cliff Bennett sound, did lots of cabaret. Included Mike Evans at one time.

- 10-65 Come and Get It/And Tears Fell Decca F12250 MGM 13418
 8-66 There She Is/Imagination Decca F12456 NR

CLEARWAYS:

- 8-64 I'll Be There/ Columbia DB 7333 NR

CLIFF DWELLERS:

- 6-66 Hang On Stupid/I'm a Superman for You Baby Polydor 56707 NR

CLIQUE: Produced by Larry Page. "She Ain't No Good" a classic, punky period rocker.

- 2-65 She Ain't No Good/Time, Time, Time Pye 7n15786 ABC 10655
 9-65 We Didn't Kiss/You've Been Unfair Pye 7n15853 NR

JOHNNY CLIVE: (Liverpool) Wrote for Brook Bros, Don Sheldon, others.
 1-63 Lazy Boy/ Oriole

CLOCKWORK ORANGES: Studio group, prod. by Dave Dee team Howard & Blaikley. Excellent record, combines Mod & surf sounds.
 2-66 Ready Steady/After Tonight Ember 227 Liberty 55887

JEREMY CLYDE: See CHAD & JEREMY.

COCKNEYS:

- 6-64 After Tomorrow/I'll Cry Each Night Philips 1338 NR
 9-64 I Know You're Gonna Be Mine Philips NR

ALMA COGAN: Popular early '60s singer, basically MOR, some good pop
 Pocket Transistor/Cowboy Jimmy Joe Capitol 4547
 Tell Him/ American Arts 4

- 1-63 Tennessee Waltz/I Love You Much Too Much Laurie TL 18
 Snakes, Snails, Puppydog Tails/How Many

CINDY COLE:

- 4-65 A Love Like Yours/He's Sure the Boy I Love Columbia 7519 Tower 145
 7-66 Lonely City Blue Boy/Just Being Your Baby Columbia 7973 Tower 302

COLLEGE BOYS:

- From Eton (where else?)
 7-64 I Just Don't Understand/I'm Gonna Cry Columbia DB 7306 NR

GLENDIA COLLINS: Prod. by Joe Meek up thru "It's Hard"

- 6-63 Feel So Good/I Lost My Heart HMV POP 1163 NR
 11-63 In the First Place/Pick a Baby HMV POP 1233 NR
 4-64 Baby It Hurts/Nice Wasn't It HMV POP 1283 NR
 9-64 Lollipop/Everybody's Gotta Fall in Love HMV POP 1323 NR
 7-65 Johnny Loves Me/Paradise HMV POP 1439 NR
 7-65 Thou Shalt Not Steal/Invited to a Party HMV POP 1475 NR
 7-66 Something I've Got to Tell You/My Heart Didn't Lie - Pye 17044 NR
 8-66 It's Hard to Believe/Don't Let it Rain Pye 17150 NR
 1963 LP: Thank Your Lucky Stars - Ace of Clubs 1108(E): Find Another Fool

COLORADOES:

- Who You Gonna Hurt/Lips Are Redder Oriole NR

TONY COLTON: Fronting the Big Boss Band and the Crawdaddies, his group played the Flamingo with Georgie Fame, recorded for Decca

and were managed by Rik Gunnell. Tony went into producing in '67, had a big hit with "Something" by Shirley Bassey and went on to produce Taste, Atomic Rooster, and Yes; also played in Heads, Hands and Feet. "I Stand Accused", an excellent pop-rocker, also cut by the Merseybeats.

- 5-64 Lose My Mind/So Used to Loving You Decca F 11879 NR
 6-65 I Stand Accused/Further On Down Pye 7n15886 NR
 3-66 You're Wrong There Baby/Lost Your Mind Pye 7n17046 NR
 6-66 I've Laid Some Down In My Time/ Pye 7n17117 NR

RAY COLUMBUS & THE INVADERS (New Zealand) One of NZ's prime rock exports, he somehow managed to get 3 singles out in the US in '64-'65, all good rock. Later emigrated to San Francisco, where Colstar releases were recorded, & produced a dubious S.F. Scene anthology LP featuring highly obscure acts. Also had several Australian/NZ releases, many of which are quite good, and was involved heavily as a songwriter & producer in the NZ beat scene. Fuller details in BOMP's forthcoming history of Australian rock.

- 3-64 I Wanna Be Your Man/Cat's Eye Philips 40189
 11-64 She's a Mod/Cruel Sea Philips 40340
 9-65 Where Have You Been/She's Back Philips 40326
 7-67 Kick Me/She's a Mod Colstar 1001
 7-67 I Would Rather Blow a Bagpipe/In the Morning of Today Colstar 1003

COMMANCHES:

- 2-64 Tomorrow/Missed Your Lovin' Pye 15609 Hickory 1264

COMPROMISE:

- 3-66 You Will Think of Me/Love Minus Zero CBS 202050 NR

CON-CHORDS: (Birmingham) Recorded for Polydor: no info available.

CONNOISSEURS: (Liverpool) 4-piece group

JESS CONRAD: Active actor-singer in early '60s, tho not one of the best

- 6-60 Cherry Pie/ Decca NR
 1-61 Mystery Girl/ Decca
 10-62 Pretty jenny/ Decca
 7-63 Unless You Mean It/ Decca
 7-63 It's About Time/As You Like It Decca 11620
 Walk Away/Little Ship London 2005
 7-65 It Can Happen to You/Hurt Me Pye 7n 15849 NR
 7-74 Pussycat/Tempted Columbia FB 7223 NR
 6-75 Pull Over/Why Am I Living Decca 13586 NR
 7-62 EP: Twist My Wrist - Decca dfe 6702(E)
 7-63 EP: The Human Jungle - Decca dfe 8524
 7-61 LP: Thank Your Lucky Stars - Ace of Clubs 1108(E): Twist My Wrist

CONTRASTS: From Huddersfield, this 5-piece band is still playing local clubs

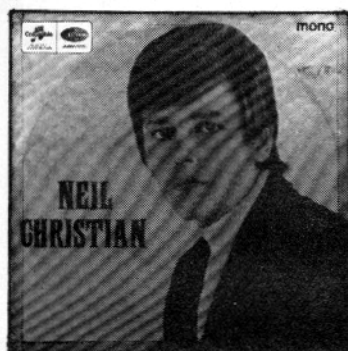
- 3-64 I Can't Get You Out of My Mind/Click Parlophone R 5095 NR
 7-64 Call Me/Come On Let's Go Parlophone R 5190 NR

CONVAIRS: (New Zealand)

- 9-66 Tomorrow is a Long Time/Midnight Mary HMV POP 1549 NR

RUSS CONWAY: '50s pianist; "Side Saddle" a big instrumental hit.

- 7-62 Lesson One/Angels Columbia DB4784 NR
 7-62 Side Saddle/Pixilated Penguin Capital 4188 NR
 7-76 Side Saddle/Roulette Snow Coach EMI 2487 NR
 Countless other 45s, EPs, LPs...



Hear MITCH MURRAY'S latest hit
"Things I'd like to say"

sung by
**JESS
CONRAD**

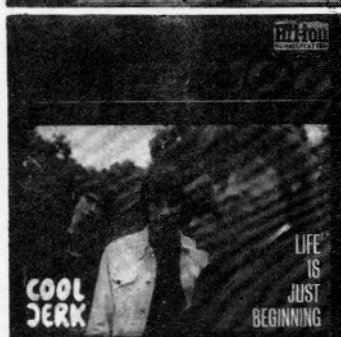
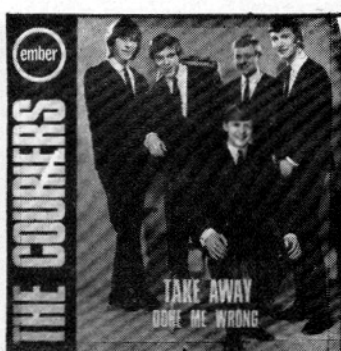


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TO THE
RIVER**
Exciting new
R & B sound



PETER COOK: Joe Meek produced this early record.
7-65 Georgia/There and Back Again Pye 7n15847 NR

SUZY COPE: Bad girl teen singer; semi-beat sound
7-61 Teenage Fol/Juvenile Delinquent HMV POP 941 NR
8-61 Not Nerve, Not Now/Kisses and Tears HMV POP 1047 NR
7-63 Doing What You Know is Wrong/Biggity Big HMV POP 1167 NR

COPS 'N' ROBBERS: (Birmingham) Possibly same group as the Ugliers
11-64 St. James Infirmary/There's Gotta Be a Reason Decca 12019 Parrot 9716
6-65 I Could Have Danced All Night/Keep Right On Pye 15870 Coral 62460
9-65 Baby Blue/I've Found Out Pye 15928 NR

CORBY & THE CHAMPAGNE:
11-66 Time Marches On/I'll Be Back Pye 17203 Compass 7003

LOUISE CORDET: Mildly popular girl singer; "I'm Just a Baby" a Top 20 hit.
8-62 I'm Just a Baby/In a Matter of Moments Decca 11476 London 9560
12-62 Sweet Enough/Someone Else's Fool Decca 11524 NR

CORDUOYS: Shel Talmy prod.
2-67 Tick Tock/Too Much of a Woman Planet 122 Planet 122

LYN CORNELL: Early '60s teen singer, regular on TV music shows.
10-63 Sally Go Round the Roses/Kiss Me Decca F11750
Never on Sunday/Swain Kelly Decca F11277 NR

LP: *Thank Your Lucky Stars* - Ace of Clubs 1108(E): *The Sweet Life*

MIKE COTTON SOUND: Started in 1962 at the height of the trad jazz boom as the Mike Cotton Jazzmen. The arrival of the Beatles in Feb. '63 brought a swift end to the boom and in mid-'63, they became the Mike Cotton Sound. Just before changing their name, they had their only hit with "Swing That Hammer", reaching #26. With the change in name, a change to R&B material followed. In Nov. '64, the group consisted of Cotton, John Beecham, John Crocker, Les Muscutt, Stu Morrison, Jim Garforth and Dave Rowberry (who left to replace Alan Price in the Animals). By 1970, the name of the group had changed to Satisfaction and they still record progressive stuff for Decca. Jim Rodford, once of this band, went on to play bass with Argent. Beginning in 1972, the Kinks often used the Mike Cotton Sound as a sort of glorified horn section on their tours.

6-63 Swing That Hammer/Heartaches	Columbia DB 7029	NR
10-63 Midnight Flyer/	Columbia	NR
4-64 I Don't Wanna Know/This Little Pig	Columbia	
10-64 Round & Round/Bean Dudley	Columbia	
2-65 Zulu Warrior/The Tinker	Columbia	NR
7-65 Make Up Your Mind/I've Got My Eye on You	Columbia DB 7623	NR
8-66 Harlem Shuffle/Like That (with LUCAS)	Polydor 56096	NR
4-67 Step Out of Line/Ain't Love Good	Pye 7n17313	NR
4-68 Soul Serenade/We Got a Thing Going Baby	MGM 1398	NR
7-68 Jack and the Beanstalk/Mother-in-Law	MGM 1427	NR

COUGARS: (Bristol) A 4-piece instrumental group
2-63 Saturday Night at the Duck Pond/ Parlophone R 4989 NR
6-63 Red Square/Fly By Nite Parlophone R 5038 NR
4-64 While the City Sleeps/Caviar & Chips Parlophone R 5115 NR
7-63 EP: Sat. Nite at the Duck Pond/The Rustler/Our Man in Siberia/See You in Dreamland/Fly By Nite/Red Square - Parlophone gep 8886(E)

COUNT DOWNE & THE ZEROS: Joe Meek-produced 6-pc. band, with Steve Priest who is now in Sweet. See also **PETER & THE HEADLINES**
7-64 Hello My Angel/Don't Shed a Tear Ember S 189 NR

COUNTRY GENTLEMEN: (Manchester) Peter Cowap formed the group in 1962. The Mersey boom passed them up in '63-64 even though they were well into the R&B which was popular then. Their one release, a rock version of "Greensleeves" was an exciting and much-copied (Lords etc) record, but the group disbanded in 1966. Derek Leckenby of Hermans Hermits tried unsuccessfully to record Cowap in 1968, but Eric Stewart of Hotlegs (ex-Mindbenders, pre-10cc) succeeded with two singles by him on Pye in 1970. In mid-1971, Cowap joined the Hermits, replacing Peter Noone as lead singer. (see also **PETER COWAP**)
12-63 Greensleeves/Baby Jean Decca F 11766 NR

COUNTRYMEN: Folk group.
12-64 Scarlet Ribbons/Carol of the Drums Piccadilly Hickory 1286
others...

COURIERS:
4-65 Take Away/Done Me Wrong Ember S 218 NR

JULIAN COVEY & THE MACHINE: Dave Mason, Keith Webb (of Terry Reid Group and Paladin). Covey was a former jazz drummer called Phil Kinorrs, tho in this group he only sang.
12-67 A Little Bit Hurt/Sweet Bacon Island 6009 Philips 40505

PETER COWAP: (Manchester) Leader of **COUNTRY GENTLEMEN**, unsuccessful career although around since early '60s. Also recorded with Wayne Fontana, Graham Gouldman and other Manchester figures. Fine singer, occasionally excellent pop songwriter.

8-70 Crickets/Wicked Melinda	Pye 7n17976	NR
3-71 Man with the Golden Gun/Tampa, Florida	Pye 7n45042	NR
6-71 Safari/Oh Solomon	Pye 7n45071	NR
9-75 Safari/Oh Solomon	Pye 7n45520	NR

MICHAEL COX: Joe Meek prod. His cover of Johnny Ferguson's "Angela Jones" a major UK hit

6-60 Angela Jones/Don't Wanna Know	Triumph 1011	NR
10-60 Along Came Caroline/Lonely Road	HMV POP 789	NR
12-60 Teenage Love/Linda	HMV POP 830	NR
1-61 Sweet Little Sixteen/Cover Girl	HMV POP 905	NR
5-61 Only Young Once/Honey, Cause I Love You	HMV POP 972	NR
7-62 Stand Up/In April	HMV POP 1065	NR
4-63 Don't You Break My Heart/Hark, Cannon	HMV POP 1137	NR
10-63 Gee What a Party/Say That Again	HMV POP 1220	NR
2-64 Rave On/Just Say Hello	HMV POP 1293	NR
1-66 I Hate Getting Up in the Morning/Love 'Em and Leave 'Em	Parlophone R 5436	NR
4-67 I'll Always Love You/You Never Can Tell	Parlophone R 5580	NR

THE CRAIG: (Birmingham) Formerly the **KING BEES** or made up of former members thereof. Produced by Larry Page, "I Must Be Mad" is one of the greatest unknown deranged rock/punk records ever made.
2-66 A Little Bit of Soap Fontana 665 NR
3-67 I Must Be Mad/Suspense Fontana 715 Fontana 1579

PAUL CRAIG:
11-66 Midnight Girl/Autumn CBS 202406 NR

TONY CRANE:
7-65 Little You/Ideal Love Polydor 56008 NR

JIMMY CRAWFORD & SHADELLS:
Our Last Embrace Columbia

CRAYS:
3-66 Nancy's Minuet/Don't Pity Me Polydor 56033 NR

CRAZY FEELINGS:
10-66 Please Lie/Time is Running Out Polydor 56723 NR

CREATION: Developed out of **MARK FOUR**. Members Ron Wood and Bob Gardner went from **BIRDS** to **SANTA BARBARA MACHINE**. **HEAD** to Creation, with Ron Wood going on to the Jeff Beck Group and the Faces, and Gardner moving to Ashton, Gardner & Dyne and then Badger. Other Creation members included Kenny Pickett, Eddie Phillips, Jack Jones. Produced by Shel Talmy, they had a sound heavily based on the early Who pop-art style—lots of distortion, feedback and songs on pop cultural themes, like "Painter Man" (their only hit) which dealt with the dilemma of an art school student. They were popular on the Continent and had two albums released there only. Disbanded in '68. Have since become legendary, with their records (even reissues) skyrocketing in value, all of which is understandable since the release of the Charisma LP, an indispensable period artifact that has spawned a fanatical '70s cult for Creation. More reissues now appearing on Raw in the UK.

6-66 Making Time/Try and Stop Me	Planet 116	Planet 116
10-66 Painter Man/Biff Bang Pow	Planet 119	Planet 119
7-67 If I Stay Too Long/Nightmares	Polydor 56177	Decca 32155
10-67 Thru My Eyes/Life is Just Beginning	Polydor 56207	NR
12-67 How Does It Feel?/Life is Just Beginning	NR	Decca 32227
2-68 How Does It Feel?/Tom Tom	Polydor 56230	NR
4-68 Midway Down/The Girls Are Naked	Polydor 56246	NR
7-75 Painter Man/Making Time	Charisma	NR
7-67 Painter Man/Biff Bang Pow	Hit-ton 300073(Gr)(PS)	
7-67 Cool Jerk/Life is Just Beginning	Hit-Ton 300152(Gr)(PS)	
7-67 Tom Tom/Nightmares	Hit-Ton 300102(Gr)(PS)	
7-67 How Does it Feel to Feel/If I Stay Too Long	Hit-ton 300121(G)(PS)	
7-67 EP: Vogue 18 144(Fr): Tom Tom; If I Stay Too Long/Can I Join Your Band/Nightmares		
7-67 EP: Vogue 18 098(Fr): Making Time; Biff Bang Pow; Try and Stop Me; Sylvette		

1967 LP: *We Are Paintermen* - Hit-Ton 340337(G) Cool Jerk/Making Time/Through My Eyes/Like a Rolling Stone/Can I Join Your Band/Tom Tom/Try and Stop Me/If I Stay Too Long/Biff Bang Pow/Nightmares/Hey Joe/Painter Man

1967 LP: *We Are Paintermen* - Sonet 1251(Sw)

1968 LP: *Best of - Pop Schallplatten* 25 10168(Gr)

1975 LP: *The Creation '66-'67* - Charisma CS8(E): Making Time/Life is Just Beginning/If I Stay Too Long/Through My Eyes/Hey Joe/Painter Man/Cool Jerk/How Does it Feel/Try and Stop Me/I Am the Walker/Can I Join Your Band/Tom Tom

CREATION: Diff. group
5-64 Rock Around the Clock/Slow Down Mercury MF 815

CREATURES: (Eire) pretty good beat/rock group
3-66 Turn Out the Light/It Must Be Love CBS 202048 Col. 43480(PS)
10-66 String Along/Night is Warm CBS 202350 Col. 43689
7-66 Looking at Tomorrow/Someone Needs You CBS 2666 Col. 43884
6-67 Hurtin' All Over/Love is a Funny Little Game Columbia 44145

CRESCENDOS: (Birmingham)
7-64 LP: *Brum Beat* (sampler) Dial DLP-1(E): Candy Dancer

CRESTAS: Same as Cresters, or reissued Applejacks 457?
5-65 To Be Loved/When I Fall In Love Fontana 551 NR

CRESTERS: Former Mickie Most backup band.
11-63 I Just Don't Understand/I Want You HMV 1249 NR
2-64 Put Your Arms Around Me/Do It With Me HMV 1296 Capitol 5238

BOBBY CRISTO & THE REBELS: Joe Meek-prod. 6-piece group.
7-64 The Other Side of the Track/I've Got You Decca F 11913 NR
(Bobby Cristo solo)
Got a Good Thing GOing/That's Love UA Int'l 2807

CRUISERS: Dave Berry's backing group. Frank White (ld.g), Alan Taylor (rh.g), Peter Cliffe (b), John Riley (d)
3-65 It Ain't Me Babe/Baby What You Want Me to Do Decca F12098 NR

CRYIN' SHAMES: (Liverpool) Formerly the Bumbles. "Please Stay", a Top 30 hit, was a Drifters cover, with a lovely production job by the ever-present Joe Meek. The followup just barely made the Top 50 and was credited to Paul Ritchie & the Cryin' Shames, to avoid confusion with the American group the Cryan Shames (Chicago) whose hit "Sugar and Spice" was on the charts at the same time. All good records, esp. "Please Stay" and its surprisingly punky flip.
2-66 Please Stay/What's News Pussyat Decca 12340 London 1001
6-66 September in the Rain/Come on Back Decca 12483 NR
9-66 Nobody Waved Goodbye/You Decca 12425 NR

CHRIS CURTIS: Ex-Searchers drummer.
6-66 Aggravation/Have I Done Something Wrong Pye 17132 NR

DAVE CURTISS & THE TREMORS:
6-63 You Don't Love Me Anymore/Sweet Girl of Mine Philips 1257 NR
10-63 What Kind of Girl/Dreamers Fun Fair Philips 1285 NR
4-64 Summertime Blues/I'm a Hog For You Philips 1330 NR
1-65 Que Sera Sera/How I Cry ? Karate 514

EDDIE CURTIS & THE HELLIONS: (see HELLIONS)
9-63 Leavin' Town/Faithful Kind Oriole CB 1852 NR

LEE CURTIS & THE ALLSTARS (Liverpool) Developed from the Original All-stars. Curtis spent a lot of time in Germany and his popularity there made "Ecstasy" a hit on the German charts in 2-65. Pete Best supposedly played drums on it. Also in group: famed producers Wayne Bickerton & Tony Waddington (Flirtations, Rubettes, etc.).
3-63 Little Girl/Just One More Chance Decca F 11622 NR
6-63 Let's Stomp/Poor Unlucky Me Decca F11690 NR
3-64 What About Me/I've Got My Eyes on You Decca F11830 NR
12-64 Ecstasy/Shot of Rhythm & Blues Philips 1385 NR
7-64 LP: *At the Cavern* - Decca LK 4597(E): Jezebel; Skinny Minnie
LP: *The Star-Club Story* - Star Club 6641 131(Gr): Ecstasy; Shame & Scandal
LP: *Star-Club Anthol. Vol. 1* - S.C. 6499 479(Gr): Mess of Blues

[continued on page 39]

"Cheap Trick In Color" Better than TV.

Cheap Trick.
On Epic Records and Tapes.

Cheap Trick In Color

including:
I Want You To Want Me/Big Eyes
Oh Caroline/Southern Girls/Downed
You're All Talk/Clock Strikes Ten



"...(they) play rock like Vince Lombardi coached football..."
— **Rolling Stone**

"...hard as nails rock...not taken from stories in the Saturday Evening Post."
— **Hollywood Press**

"...destined for something great."
— **Trouser Press**

"...I play for everyone."
— **Rick Nielsen**

To see Cheap Trick for the first time is to be puzzled. To watch them perform is to be impressed. To know their new album is to join the ever-expanding universe of Cheap Trick fanatics.

"Cheap Trick In Color" is what made rock great in the first place: talent, hard work, inspiration and intensity. Robin, Tom, Bun E. and Rick each exemplify all of these qualities. Together, they have created a new music.

Produced by Tom Werman.

Going All the Way with

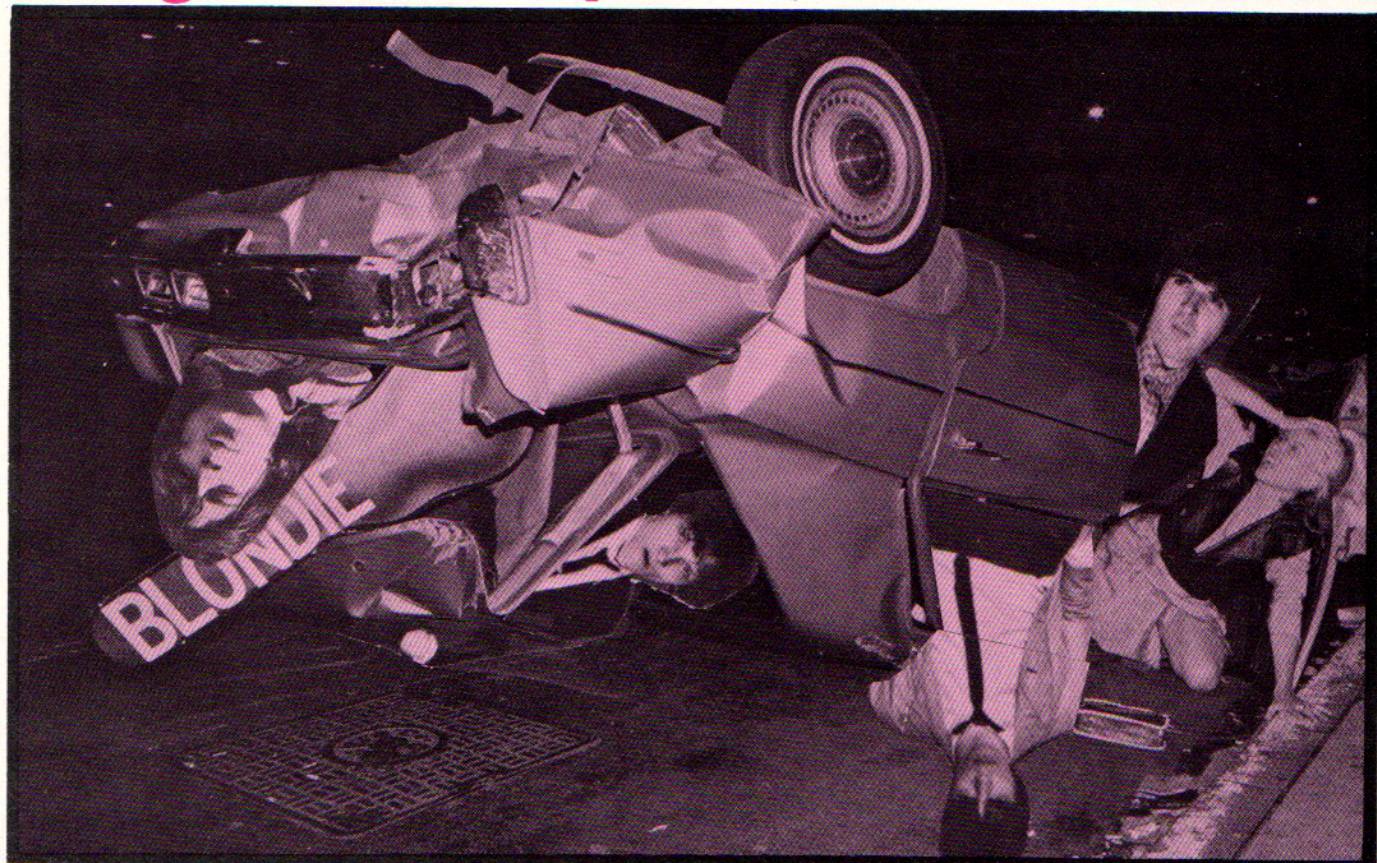


PHOTO-MONTAGE BY DEBORAH HARRY

.....BLONDIE!



BOB GRUEN

Whereas local scenes in the past were characterized by a sound distinct to their locale, the NY bands have survived the media blitz and emerged each with its own strong, clear identity. The Ramones could have come from England, Television from San Francisco, and the Shirts could have been students from Cambridge, Mink DeVille from the Chicago back streets and Blondie.....

Well, Blondie the Band could have popped right out of any surf movie, mid-

60's spaghetti Western, B-grade spy movie or camp comedy from that era. But because the band is so good, they're reinforcing the notion of class to basically fun music. Blondie the Band breathes an aura of good clean fun and anybody who never even gave a bop to "Wipe-out" can't help but be overwhelmed by the tight, cohesive aggregation presented by Chris Stein, Jimmy Destri and Clem Burke.

Blondie the Girl does what she wants. She is a sultry seductress that

belittles any explanation with just one glance. She's cute, she knows it and so does her audience. When she bounds up to the microphone with a yell of "Surf's Up!!!" and slinks her taut little body into the Pony, what can you say? Teri Morris has kept an evil eye on the band and gave us a running account on Blondie's past, present and future. Read on.... -!

by
Teri Morris

Since Blondie represents the sexual/physical equivalent of a neon sign to a large portion of her audience, this makes it too easy to write her — and consequently the band — off on the T&A factor. Now Deborah Harry may still have a hard time selling herself as icy confidence incarnate for the full 40 minutes of Blondie's show, but what could be gleaned from early accounts indicated that her stage persona was about as bland and unsure as her voice at the time. From early recorded attempts like her tenure in *Wind in the Willows* to an attempt at an updated 'girl group' rock band called the Stilettoes, Debbie has finally crystallized her musical priorities as well as as her hair color. To look like



"I LEARNED HOW TO MOVE ON STAGE BY WATCHING DRAG QUEENS..."

tively emphasize some of the less obvious aspects of a song, like the almost melodramatic courageousness felt in Jimmy Destri's organ parts of 'A Shark in Jets Clothing' or the teasing, tattle-tale way both the background vocals and drummer Clem Burke accent the beat in 'Little Girl Lies.' A lot of this results from the method by which the band writes songs. "Our songs begin with one idea," explained Destri, "and then the music and the lyrics come later. It's usually like an idea rather than 'Gee, that's a nice chord, let's make a song around it.' I never write songs like that. If you find something that sticks in your brain like, uh, bums on the street—OK, write a song about bums on the street, but the music and lyrics won't be there yet but they'll come." Jiving words and music is something Debbie sees as basic to Blondie's style, and making sure that playing and arrangements "stay true to the feeling of the songs" is one of the band's major concerns.

For a group that packs as substantially unusual a visual whallop as Blondie, they seem particularly nonchalant about their performance. "We primarily concentrate on the music," said Debbie firmly. "Everything comes from that. That's the beginning. Our stage show is really secondary—it always has been and probably will always be." When asked if they'd given much thought to the sort of visual impression they'd like to make in concert, Destri answered glibly, "The only thing we do that's preconceived is take a shower before we go on." "Yeah," piped up Gary Valentine, "we put our clothes on...we haven't fabricated, we haven't thought out what we're gonna do, where and when. It just sort of happens."

You might not guess it from the aw-shucks practicality of these characters, but Blondie has grown into a live set that plays remarkably well. They're old hands when it comes to performing in clubs ("CBGB and Max's—we played there for two years every other day, back and forth," said Valentine), and opening the show for Iggy on his last tour was Blondie's first opportunity for nationwide exposure (besides NYC, they'd played clubs in LA, San Francisco and Boston) and a chance to test their act in concert halls. Odd as it sounds, Chris Stein finds them the more intimate setting: "It's like playing to one big person," he announced, as opposed to clusters of people with drinks and conversation to distract them from what's on stage.

Live, Blondie does everything in its

•The girl on the left is Trixie Coquette, Miss Las Vegas Pom Pom Girl of 1977 and winner of the Debbie Harry lookalike contest. Believe it or not...



D. Harry and still get ho-hums from the audience must take some doing, people said. As rock and roll stands today, bland can be a pretty useful commodity when it marks electronic therapy (Bowie, Eno, et al) or ennui, but when it means simple, boring dullness, you're in big trouble. The fact that Blondie had chosen the upstream route of pop—the very antithesis of a musical yawn—made matters even graver. Could she be all flashin' and no passion?

When Private Stock released *Blondie* in January, a critical about-face was forthcoming. It was clear the band had stumbled upon fertile ground, with the help of veteran producers Richard Gottshirer and Craig Leon. Reviewers immediately picked up on the famili-

arity of various fragments of the band's sound and went crazy detailing a virtual smorgasbord of influences, though nothing could detract from the brash freshness of the record. Glaringly derivative numbers such as "Sex Offender" and "In the Flesh" seemed to represent a conscious decision to inject classic forms with new-wave ironies rather than some sort of snobbish oldies purism.

The most obvious point of contrast between British and American punk lies in the realm of conscious humor (with the exception of a disdainful snicker here and there, the British don't seem to have any: when the Clash bleat they want a riot they aren't talking about a laff riot), and Blondie and the Ramones are certainly our most effective proponents. Whereas the Ramones songs are often brilliantly amusing in-jokes, Blondie is like Woody Allen's *What's Up Tiger Lily*: their sense of humor expresses itself in moments of contrast when familiar musical-vocal forms hit ironical snags in the lyrics. And besides carrying the tough girl pose to a comical conclusion, Debbie's blatant innuendos, while unfortunately giving radio programmers an excuse to keep them off the air, are a very 70's comment on the sexual undercurrents which have fueled adolescent pop for years.

Blondie's multilevel sense of humor doesn't reside solely in their lyrics. One of the striking things about the record and, to a certain extent, their live set, is the way that the music can effec-



•Which of the following things is wrong with this picture: 1. Girl wearing man's tie; 2. Background skyline of NY is phony; 3. Bass player on right wearing hairpiece; 4. Man in hairpiece at right not bass player; 5. All of the above.

power to maintain a courageous balance between Debbie's cheesecake histrionics and the visual/musical images the rest of the band succeeds in projecting through tight-packed arrangements, stylized clothing and unusual on-stage antics. Though Stein has a tendency every now and then to take the virtuoso route instead of keeping the guitar parts casual and supportive, his fast riffing is as much a part of Blondie's dynamic bottom as Valentine's breezy, giggling bass and Burke's shamelessly grabby drumming. Much of their self-consciousness vanished (though enough remains to lend their physical actions that certain hook of ambiguity), and they've begun to revise some of the arrangements for maximum impact live. The clichéd "West Side Story"-line of "A Shark in Jets Clothing" becomes an infinitely workable mini-musical with a guitar solo that drags poignantly at the melody to give it an appropriately tragic air. The band whips the song towards its racing conclusion, the tension increasing steadily as they move into a lumbering instrumental interlude that echoes bits of the song and then sails cleverly into "Rifle Range."

In projecting characters in which the pristine cheerleader and the kid with the reputation for being fast co-exist, Debbie has constructed attitudes for herself on stage which are simultaneously complex, ambiguous and provocative as hell. Debbie meets the anxious busy-ness of most of the arrangements with a facial/vocal deadpan that reeks

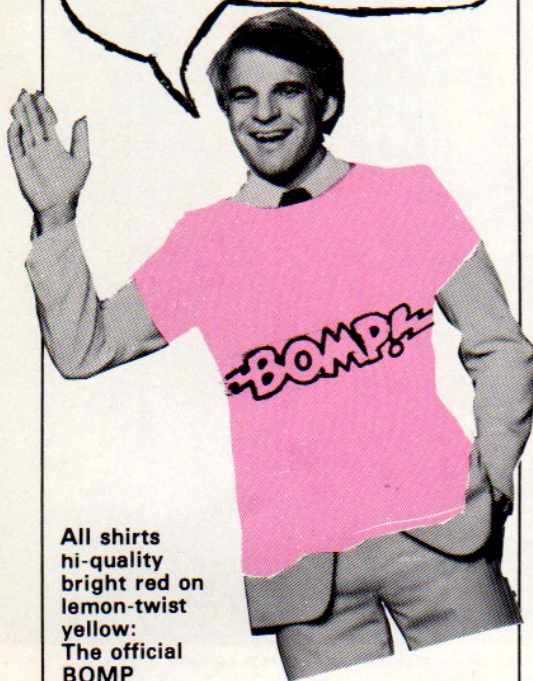
of jaded distance. On stage she is curiously girlish, doing all those memory-jogging dances with the calculated unconcern of some girl who is used to shaking her butt at crowds of people—implying 'Kiss my ass' more than look at it. During "Look Good in Blue", the band beefs up the arrangement, leaving Debbie free to march snottily in place. The punch-line in concert comes during the much-quoted line "I could give you some head....and shoulders to lie on," when she brushes casually at her shoulder as though absently flicking dandruff away.

Before Debbie could tell where she picked some of her visual and theatrical models, Jimmy Destri shot in, "She hangs around fags and copies their mannerisms." "I learned a lot from drag queens," Debbie admitted and the rest of the band laughed indulgently. "That's no joke," she protested, and many of the women who have seen her perform wouldn't be likely to disagree. She projects objectified images of women on stage, one that encompass the perspectives of both sexes on the subject of what 'femaleness' looks like. Debbie has expressed her reluctance to plug into the male rock star persona, and in concert she presents some of the more obvious alternatives. Blondie sports an admirably pragmatic attitude toward their image as a vehicle for flashy sexuality. "It's something we use to our advantage," laughed Debbie. "It's a mass-marketing thing. Maybe it will get us a TV show..."

Does that mean she controls the many impressions—not all of them positive—that she sends out to an audience? "No, I'm not entirely in control of it. I try to be in control of it as much as possible." "You're only in control of about 50%," offers Chris. "You're not in control of how people see you, you're only in control of how you think they see you." Externalizing both negativity and insidious back-handed compliments, Debbie says, "The most important thing to me is making money. I'm older than everybody else, and I've put myself in a position to be fuel or food for the public for a while." (Accept the word of an ex-Playboy bunny.) "To me it's all just the game...I don't really personalize that much of it."

Future plans call for the second album and more rigorous touring. One of the things Blondie will be working on are their background vocals, and in doing so perhaps Debbie's voice will sound less unadorned and passive (not to mention flat) than it did on the first record. Something else you can look for will be more elaborate songs; though one of Blondie's charms is their simplicity, the check-system of having several song-writers in the band will possibly curb any potential excess. As is always the case, it remains to be seen if American radio programmers will suddenly begin spouting brains. Hopefully, Blondie won't feel compelled to iron out some of the wrinkles that prove they have intelligence, humor and real potential.

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#13: Flamin' Groovies, Detroit punk roots, Beatle novelties, Rockabilly revival, Cameo Records, Hollywood Stars, more

#14: Temporarily Out of Stock

#15: Girl Groups (Runaways, Lesley Gore, Jackie DeShannon, Shangri-Las), Dave Edmunds, Liverpool, Chicago punk, British Rock Encyclopedia, plenty more!

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Reviews

[continued from page 29]

The rise of fandom has also prompted the release of several records of local historical value. Jerry Dennon, owner of Seattle's legendary Jerden label, now has the Great Northwest Music Co. label, with a fine LP, *History of Northwest Rock Vol. 1*, including the Sonics, Kingsmen, Don & the Goodtimes, Sir Raleigh & the Coupons, the Frantics and others, with decent liner notes and great photos. Available from BOMP. And how about this: the **Kenny & Kasuals** live album, probably the rarest punk LP of the '60s, has been reissued due entirely to collector demand. Valued at \$140 by Osborne, although no copy has ever been offered for sale, it can now be bought by anyone, and we recommend it very highly.

Texas in fact is becoming a real hotbed of local roots-seeking. The pages of Doug Hanners' fine zine **Not Fade Away** (see fmz reviews) are packed with news of this & that being reissued. So far the most impressive efforts have been made by the Texas Re-Cord Co. (Box 19, Bulverde, TX 78163), under the guidance of Augie Meyers. Dedicated to repackaging the early classics of Texas rock, they've already done an LP by Denny Ezba, and now there's one by Brother Al Stricklin, an old Bob Wills sideman, and one by Augie himself, which is a fine, rockin' set including "Hello Mary Lou". They've also got quite a few good singles out, including some of Sir Doug's earliest stuff, like the great "Henrietta." Let's hope they can put together an LP of this stuff soon...

Some great repackages have been coming in from overseas, too. Down in Australia, Glenn Baker has put together a second volume of *So You Wanna Be a Rock & Roll Star*, which we'll try to review more fully next time—suffice to say it's great. And There's also a Volume 2 of *Swedish Graffiti*, featuring all your favorites (Hep Stars, Ola & Janglers, etc.) It's on Sonet.

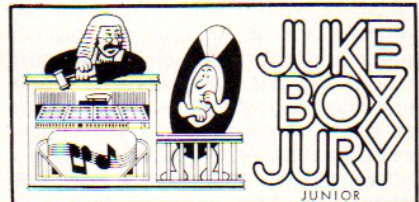
A fan down in N. Carolina has put together a very unusual series of albums, consisting of new recordings of rare songs by certain artists favored by collectors. The 5 so far released are *Hot as Sun* [A Tribute to the Beatles], *20/20 Hindsight* [Naz], *Dollars in Drag* [Bowie], *After the Deluge* [Jackson Browne], and *Now Your Mouth Cries Wolf* [Dylan]. The titles themselves are tributes to certain famous bootleg LPs. The performances are good if not exciting, the idea being that fans of these artists may never get to hear some of their more obscure songs so better somebody else's version than none at all. They're attractively packaged with color covers, and can be ordered from Piper Records, Box 2027, Chapel Hill, NC 27514.

Finally, two albums that aren't



*Local Albums Go Girl Crazy. Above: Debris, below, Chrome, with a frightening vision of the future on this sci-fi concept album...

really independent, nor really new wave, but both of interest and neither likely to be found in your local store. *Not of This Earth* by Neil Norman is a very impressive concept-LP of sci-fi rock, including the classic "Phaser-Laser" as well as a couple of Kim Fowley songs. Neil is extremely imaginative and this LP should appeal to lovers of the unusual. And in a totally other vein is *Pressed For Time* by John Scoggins, on the obscure Lily label (distributed by Roulette) for which I'm indebted to Scott Curran. It came out in '76 but might as well be brand new, as it fits right in with the emerging Powerpop scene, with a great version of the Easybeats' "Gonna Have a Good Time", and the rest original rockers in a Twilley vein (12-string guitars, even). A real find, and worth any trouble it takes...



[continued from page 43]

Romantics are already an important band, coming out of Detroit's hard rock scene with a fine light pop sound reminiscent of Pezband. "Little White Lies" is the record, and their unreleased tapes include several more first-rate pop tunes. Watch for a major label to grab this group soon... Same goes for the Zippers, whose power-charged,

dynamic approach to hard pop/rock has been compared so often to vintage Sweet that they're probably sick of hearing it... On the whole their songs are *better* than most of what the Sweet put out, though, and this is a band that ought to be playing arenas *right now*. Their first record, on the Back Door Man label, is an outstanding original, "You're So Strange" backed with a pretty good cover of "He's a Rebel."

Another trend in American indie recording is collector-oriented labels, now that organized fandom has reached a size where such projects are feasible. Moxie, run by '60s nut/psychedelic revivalist Dave Gibson, has begun reissuing rare '60s punk 45s so obscure nobody ever heard of them (The Unknown, Tongues of Truth) but with such a great sound that punk fans are gobbling them up; with his weird hand-made picture covers, colored vinyl, etc, these have all been collectors' gems. Another gem is the repressing of Bob & Sheri's "Surfer Moon", the first record Brian Wilson ever produced. It comes on blue vinyl with a handsome cover, in a limited pressing for the sake of those who don't want to pay \$600 (the current going price) for this 1961 obscurity.

Noted early '60s fan Ed Engel has started Crystal Ball Records with 2 fine releases, "Dear Judy" by the 4 Winds and "Linda" by Nickie & the Nacks. Produced by Ed, both are fine examples of the early 4 Seasons/Tokens sound. Write to Ed at 45-10 Kissena Blvd, Flushing, NY 11355.

For rockabilly fans, a new label called Vetco has issued 2 new 45s by Charlie Feathers, in more of a C&W vein. Write to 5825 Vine, Cincinnati, Ohio 45216. Olympic Records, Gary Thompson's excellent '50s auction/sale outfit, has their own label too with good rockin' reissues & remakes by Ray Taylor ("Connie Lou"), Jack Earls, Leon James, Don Rader and others. All hi ye pic covers, liner notes, etc, and most are excellent. Write to Box 1323, Alvin, TX 77511.

JAMES WILLIAMSON

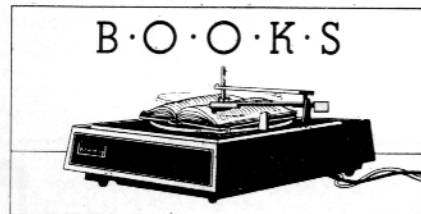
[continued from page 35]

this far (such a hot item Skydog can't keep it in print, the album of the Stooges' last live performance in Detroit is now being issued in the US by JEM's Import label). There's also all those rehearsal tapes from *Raw Power*, which is where "I Got a Right" came from. I haven't even gone through it all, there's at least enough for an LP though."

Having learned his lesson from giving away tapes that later made fortunes for the recipients, Williamson has now set up his own production company and his own music publishing company to protect his rights, and we can expect to see the rest of his treasures released in the near future. The first release, in fact, will be the legendary *Kill City* album, a full studio LP done by James and Iggy with Scott Thurston and Hunt & Tony Sales, shortly after *Raw Power*. It contains the seeds of Iggy's present

style, but retains the demonic intensity of all the classic Stooges recordings. The album has been sitting around all this time because it was not completely finished at the time and needed a substantial amount of studio work, mainly remixing. Several major labels turned it down in 1975, but now it has been finished and will be coming out before the end of the year—on **BOMP** Records! We'll let James explain how this came about: "I got real tired of working with people 9000 miles away, seeing all kinds of crazy stuff happening and not knowing what's going on. I checked around and it seemed like you guys were in the best position to get it out there, and being right here in LA it's much easier for us to work together. Besides, I really dig what you guys are into and like the idea of this record being on **BOMP**..."

We're hoping this will be the start of a fruitful relationship. There are plans for Williamson to undertake producing some of the artists on the **BOMP** label, and who knows, maybe someday we'll get him to unleash that old guitar again...



B.O.O.K.S
SMASHED/BLOCKED: A Discography of Selected UK Pop of the Sixties
BY BRIAN HOGG
(Available from **BOMP**)

This meaty, fanzine-style book by Scotland's top Beat historian & Punkophile is a rundown of Brian's fave '60s UK bands with fairly comprehensive discographies. There's all kinds of fascinating trivia, and even though most of this info will turn up in our Encyclopedia sooner or later, this is available *now*, and Brian's personal comments are worthwhile. \$2.50

COLLECTORS PRICE GUIDE TO 45-RPM PICTURE SLEEVES
BY LLOYD, RON & MARVIN DAVIS
(Available from **BOMP**)

Intended to be nothing more than a pictorial selection of these collectors' favorite sleeves with appropriate values, this is just that—a lavishly printed book full of color and B&W repros of hundreds of sleeves. The values are only roughly reliable, and there are many common '50s sleeves while '60s treasures like the Del-Vetts, Mouse & the Traps, etc, aren't mentioned, but the authors don't claim comprehensiveness. There are a lot of rare '50s items pictured, however, and any collector should be able to amuse himself finding things in his collection that were left out, if nothing else... A good coffee table item. \$6.95



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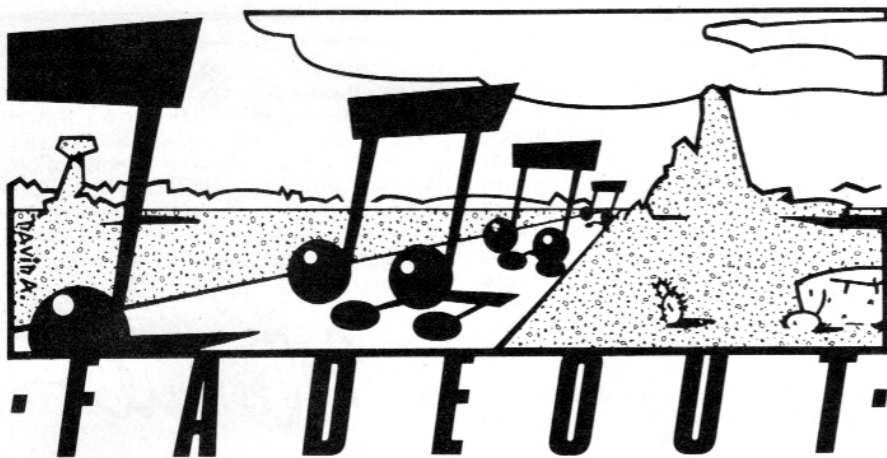
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Well friends, the long hiatus is over, and **BOMP** is back—with the first of our new series of bi-monthly issues. I've learned not to make rash promises, but now that we've got our own typesetting and production equipment, with a fully-equipped studio & staff to put it all together, I'm feeling very hopeful about our prospects for staying on a tight schedule and perhaps even going monthly before too long. Who knows...

It's taken a lot longer than we'd hoped to get to this point, and I regret that we haven't been able to chronicle the countless dramatic and significant events of the past year, but you can consider this issue a sort of catching-up, and when #18 hits the streets you'll find **BOMP** right up to the minute, anticipating and exploring future trends to a greater extent than ever before. Incidentally, I want to reassure our veteran readers who may interpret the almost complete absence of rock history & discographies in this issue as an indication of **BOMP**'s abandoning this area. Not true. As I said, we had a lot of catching up to do this time, and in the months ahead we'll be continuing all the historical features **BOMP** has been known for, and launching new ones as well, for with a more frequent schedule we can present more rock history yet in a more reasonable proportion to our coverage of current and future events, which not only tie in thematically but make **BOMP** more accessible to the new readers who will become the fans & collectors of tomorrow...

I'd like to take this opportunity to welcome Gary Sperrazza! to the **BOMP** team. Gary comes to us from Buffalo where he once edited the legendary zine *Shakin' Street Gazette*. As Managing Editor, Gary will be handling many of the day-to-day operations of the magazine, as well as taking over the fanzine and letter columns.

A final word of appreciation to the thousands of loyal subscribers who've stood by without a word of complaint while we've been struggling to prepare **BOMP** for this giant step forward. We like to think it's always been worth the wait, but of course there are limits, and you've all been very kind in letting us stretch them... Rest assured

we're working with superhuman determination to make **BOMP** a successful venture without sacrificing any of the quality that you value it for.

One last thing. As many of you already know, we now put out another sheet, the *Bomp Newsletter*, designed to spread current information as fast as possible—the *BN*, issued several times monthly, costs only \$3 for 12 issues, and is heartily recommended to all who thrive on the kind of news, gossip, trivia and outrageous rumors even a monthly magazine can't keep up with.

That's it for now. See ya in two months...
—Greg Shaw

ERRATA & ADDENDA

JACKIE DE SHANNON

LP: *C'mon Let's Live a Little* - Liberty 7430
LP: *Golden Teen Hits* - Liberty 5505: Summer-time; Nobody But You
Windows & Doors/So Long Johnny (issued as DJ)
DE SHANNON/SHEELEY SONGS
64 A Little Bit of Heaven - Darlene Paul-Cap. 5119
65 He Did It - Ronettes - Colpix LP 486
WITH HOLIDAY/MYERS
70 Put a Little Love in Your Heart - Jeanne Ewing - Jeanne Ewing, Audio Fidelity LP 6231
70 Put a Little Love in Your Heart - Martha & the Vandellas - *Natural Resources*, Gordy LP
71 Sooner or Later - Robin Wilson - *Aint That Something* LP - A&M

WITH WEISS

My Baby is a Lady - Elliot Lurie - Epic LP

WITH BALLANTYNE

75 Rock and Roll Lady - Elliot Lurie - Epic LP

WITH MYERS/STEVENS

75 Don't Break a Heart - Nigel Olsson-Rocket LP

MONKEES

LPs:
Monkees' Golden Hits - RCA Spec. Prod. DPL2-0188 (sold thru TV ads)
Famous American Stars #16 - Robin Nest Productions 1362 (open-end Davy Jones interview with 6 songs from *Head*)
The Monkees - Laurie House (2-LP set, hits)
The Monkees Greatest Hits - Colgems COS 115
Barrel Full of Monkees - Colgems SCOS-1001
Possible cereal box release: A Little Bit Me, A Little Bit You/She Hangs Out
Note: 1004B & 1023A&B did eventually turn up on LP DPL2-0188 (*Monkees Golden Hits*)

MIKE NESMITH:

65 The New Recruit/A Journey - Colpix 787
65 Until It's Time for You to Go/What's the

Trouble, Officer? - Colpix 792
(above two as **MICHAEL BLESSING**)

LPs:

68 *Wichita Train Whistle Sngs* - Dot 25861
70 *Magnetic South* - RCA 4371
70 *Loose Salute* - RCA 4451
71 *Nevada Fighter* - RCA 4497
72 *Tantamount to Treason, Vol. 1* - RCA 4563
72 *And The Hits Just Keep On Comin'* - RCA 4695
73 *Pretty Much Your Standard Ranch Stash* - RCA APLI-0164
75 *The Prison* - Pacific Arts PAC-101

MICKEY DOLENZ:

4-67 Don't Do It/Plastic Symphony III - Challenge 59353(PS)
7-67 Huff Puff/Fate(The Obvious) - Challenge 59372(PS)
9-72 Johnny B. Goode/? (STARSHIP W/Dolenz) - Bell 132
7-73 Buddy Holly Tribute/Ooh She's Young - Romar 715

DAVY JONES:

10-71 LP: *Davy Jones* - Bell 6067
4-71 Do It in the Name of Love/Lady Jane - Bell 986 (Mickey and Davy)
7-71 Rainy Jane/Welcome to My Love - Bell 111
I Really Love You/Sitting in the Apple Tree - Bell 136
Girl/Take My Love - Bell 155
3-72 I'll Believe in You/The Road to Love - Bell 176
DAVY JONES PRESENTS Records:
6- Vinnie Basile - Gypsy Girl/Girl (Topside sounds like Liberty-era Del Shannon, flipside was an entirely different song from Bell 159).

MISCELLANEOUS ADDENDA

DAVE EDMUNDS:

Here Comes the Weekend/As Lovers Do - SS
12-76 Where or When/New York's a Lonely Town - SwanSong 19409(E)
Ju Ju Man/What Did I Do - SS 19410
I Knew the Bride/ - SS 19411

LESLEY GORE:

You Don't Own Me/That's the Way Boys Are - Hip-Pocket Records HP 21(PS)

ROCKFIELD:

7-67 INTERNS - Ray of Sunshine/Please Say Something Nice - Parlophone 5586

SAWYER/BURTON:

Prince Harold - Forget About Me (Burton-Sawyer)/Baby You've Got Me (Burton-Sawyer-Harold) - Mercury 72621

(continued on page 62)



HOWIE KLEIN

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LP: *Solid Gold* - Screen Gems CPL 712 (song demo LP issued by publishing co.)

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Soupy Sales - Santa is Coming to Town/Santa is

Surfing to Town - Reprise 244

Young Jesse - Mary Lou/You Were Meant For

Me - Mercury 72146

LP: *Listen* - Gary Lewis & Playboys

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Nep-Tunes - *Surfers Holiday* - Family 552

CHICAGO:

Nu-Tones - Fell in Love/Sharon Lee - ChaCha716

Gary & Knight Lites-Will You Go Steady/Can't

Love You Any More - Prima 106

American Breed - Take Me/Ready Willing &

Able - Acta 825

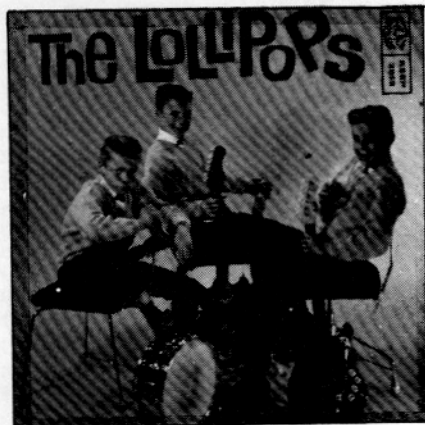
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Precisions - Wy Girl/What I Want - Drew 1002

SAN JOSE

Mourning Reign - Our Fate/Satisfaction Guar-

anteed - Link MR1(PS)



swedish rock

ABBA:

Mamma Mia/Tropical Loveland - Atlantic 3315

Fernando/Rock Me - Atlantic 3346(A)

Knowing Me, Knowing You - Atlantic 3372(A)

BLUESQUALITY

67 Rock Me/Gamblers Blues - SweDisc 1199

RICK BROWN & HI LITES:

True Love/Yes - SweDisc 1131

CARETAKERS:

66 Woops/All of Me - SweDisc

67 Bless This House/Lies - SweDisc

DEEJAYS:

I Can Tell/Long Tall Shorty - Polydor 10980

67 Zip-a-dee-doo-dah/Bama-lama-lou-Polydor

67 Hey Baby/Fever - Polydor

LP: Hep House

DORIS:

69 Wouldn't That Be Groovy/One Fine Day -

Columbia 2423

70 Did You Give the World Some Love Today,

Baby?/Don't - Odeon E006 34194

FABULOUS FOUR:

Puff the Magic Dragon/This Land is Your Land

Dont Go Out into the Rain/Gnny CÔme Lately

Hep House 23

Island in the Sun/For You & Me - Hep House

Rhythm of the Rain/I Still Love You

Rotten Rats/Goodbye My Love - Fontana

After All/Sheila - Fontana

LP: *That's All* (soundtrack from film)

FRIENDS:

He's in Town/Joe McCartney - Karusell 666

GONKS:

In a Persian Market/Going Round - G&P 1005

HEP STARS:

66 The Music Bow/Wedding - Olga 24

67 Jingle Bells/Christmas on My Mind-Olga

47

69 Holiday for Clowns/A Flower in My Garden

Olga 80

68 Sagen Om Lilla Sofi/Det Finns En Stad

- Cupol 232

69 Speedy Gonzales/Ar Det Inte Karlek,Sag

- Olga 91

70 Venus/Boy - Strike

70 Blue Suede Shoes/Nere pa hornet - Strike

LP: *Hep Stars Bastra* - Efel LPE 005

LP: *Hep Stars pa svenska* - Efel LPE 012

Sunny Girl/No Response - Olga 21

Save Your Heart for Me/Aldus m'n horo-

scoop - Olga 32

Komm Little Tom/Die Spieluhr (in German)

(re-releases) - Olga 05

LP: *Songs We Sang* - Efel LPE 015

LP: *On Stage* - Efel LPE 013

LP: *We and Our Cadillac* - Efel

BENGET HJORD (the Swedish Bob Dylan)

It's Just a Song/That's Why I'm Here-Bill 101

LEE KINGS:

65 Sticks and Stones/Que Sera Sera -Gazell

65 Stop the Music/Always and Ever-Gazell 158

66 WHY WHY WHY/Give Me Just Another

Beer - RCA 760

66 La La Lies/I Just Wanna Make Love to You

67 GonnaKeep Searchin'/Smilefor Me-RCA768

67 The Trees areTalking/OrientExpress-RCA

67 I Can't Go On Living Without You/They

May Forget -RCA

68 DayTripper/ComingfromtheGround - RCA

LOLLIPOPS:

67 Susy Moore/Love is a Game for Two -

Fontana 271603

Little Bad Boy/Dont Matter What You Do -

Karusell 603

I'll Stay By Your Side/That's All-Karusell 607

EP: Lollipop Lips/Hey Sing Day Dee Doo Daa/

Movin'ghe Shoes/Shakin All Over-Karusell 3313

LP: Polydor

LORDS:

Walkin Talkin/ There's No Other (Like My Baby)

- Record 2002

67 HymntotheSun/AntisocialSeason-Polar

MASCOTS:

65 Goodbye/For Him - Decca 44500

66 Woman/Meet Me - Decca 44512

66 Nobody Crying/We Should Realize-Decca

44514

66 IWanttoLive /A Different Mind-Decca 44518

67 So Sad About Us/Stewball-Hep House 09

67 You Could Be My Friend/Dave's Idea-Hep

House 11

TellMe Lady/Aaah,I LoveYou-HepHouse15

LP: *Your Mascots* - Decca LK 4704

66 Since You Broke My Heart/Droopy Drops -

Decca 44525

68 Baby YouAreSoWrong/Moreer Parlophone

68 Whoosee/Black and White-Parlophone

MOONJACKS:

You Dont Love Me at All/It Ain't Me Babe -

Decca 44513

NASHMEN:

Born Born/Tenderly and Closely - Swedisc 1110

NEW GENERATION:

68 Candy/JustGivelttoMe - Sonet 7728

ANNABEE NOX:

65 WhereHaveYouBeen/MoveltBaby-Coi.

66 I'm Not Talking/My Baby Don't Care - Col-

umbia 2298

NURSERIE RHYMES:

67 We're Gonna Hate Oursel'es in the Morning

/Jiving Teen - Polydor 59743

OLA & THE JANGLERS:

No No No/In Vain - Gazell

California Sun/Baby Baby Baby - Gazell

EP: Land of 1000 Dances/Leave Me Be/Thinkin'

of You/Tomorrow's on Our Side - Gazell

OUTSIDERS:

67 Kinda Dead/So You're My Sister s Boyfriend

- Nashville 860

67 ThisLittleBird/TheNazzAreBlue-Col.2356

PETE PROUD:

69 Crying All Night/Ba-ba-do-da-Polydor59772

PUSSYCATS:

Purdy Patsy/Just a Little Teardrop - Nor-Disc

Ebb Tide/Cadillac - Karusell 613

RENEGADES:

(as Joe Dunnett & the New Renegades)

76 Cadillac/Lay Down - Philips 6003 571(Gr)

SCIENCE POITION:

Monica/? - Glasysa 45v (w/PS made of straw!)

SHAKERS:

68 Sing This All Together/Summertime Blues-

Mallwax 5002

SHAMROCKS:

65 La La La/And I Need You - Karusell

66 Balla Balla/Things will Turn Out Right-Karu.

SHANES:

Blue Feeling/Breakdown

68 Faces,Faces/It's No Use - Columbia 2383

Crazy Country Hop/My New Yorker - Col. 2271

I Don't Care Babe/I Like to Know - Col. 2302

STEAMPACKET:

Viva L'amour/Trouble&Tea-Polydor 59733

STRANGERS:

EP: Peanut Butter/A Shot of Rhythm & Blues/

You Dont Love Me Anymore/Get on the Right

Track Baby - Philips 433 466

STREAPLERS:

66 BadToughLuckGirl/UntieMe - Col. 2300

65 MakingLove/I'mComingHome - Col. 2284

T-BOONES (sounded like Stooges! other discs

67 I Want You/Mr. James - Decca

TROLLS:

Alone/To My Second Home - Philips 350317

JERRY WILLIAMS & VIOLENTS:

73 Till Cant Take it Anymore/Jungle Hop-Sonet

7909

NOTES

LEIF WIVATT: The band pictured above the Tages was in fact the Fabulous Four. The Lotta in Svenne & Lotta is Charlotte Walker, former member of the Sherrys from Philadelphia ("Pop-Pop-Popeye"). The Deeja's were English although based in Sweden. The Caretakers had a very good English lead singer named Mike Wallace. The Renegades were English and the Lollipops came from Denmark. The RedSquares (a Four Seasons modeled group) were Englishmen based in Denmark, and the Wizards were Norwegian.

[Special thanks to the following people for supplying information: Kevin Walsh, Doug Hinman, L.R. Piekutowski, Klaas Westra, Doc Gonzo, Dave Goodrich, Rob Eastman, Chris Savory, Leif Wivatt, Lennart Boberg, Roland Cooper, Tony Pavick, Mike Thom, Dave Schulps, Fred Velez, Iggy Emoar, Mike Callahan, Jim Henkel, Doug Grant. Apologies to any we left out!]

BESERKLEY

[cont. from page 28]

the melodies and vocal work-outs. Dunbar and Rubin have come up with the sort of hooks one imagines only a grizzled veteran in some 70's Brill Building would have access to, yet their proximity to the adolescent angst about which they sing makes things all the more acceptably genuine. The Rubinoos' stinging harmonies and knowingly commercial original material makes them Beserkley's surest shot at chart success.

8.6 by EARTHQUAKE

Just as the Rubinoos— of whom people constantly ask 'How can teenagers write and perform the type of material that peaked before they were old enough to buy a 45?'— and folksy singer/songwriter Greg Kihn belong to what might be called a classic tradition, so Earth Quake seeks to perpetuate various aspects of a style left behind by popular taste. Evoking as they do the infectious spirit of mid-Sixties British rock—in live versions of "Tin Soldier", "Friday, on My Mind" and ELO's throwback "Ma Ma Belle"— their primary concern seems to be building upon the solid foundation of irresistibly catchy melodies propelled by regal, ringing guitars. The background vocals on this album are especially indicative of their more commercial influences; the Motown falsetto chorus on "Julie Ann" asks delightfully cheesy questions like 'How many more hearts will she abuse?/How many more men will she misuse?' 8.6 falters only when the sentimentality becomes irritating (Hot Chocolate's "Emma", where the sob story line sung by bassist Stan Miller is saved by the terse New York-artsy notes that are cautiously picked out) or they descend into the tediously "heavy" boogie pattern of "Street Fever," a song that would probably sound just fine coming from Foghat but which dull their product uncomfortably.

Towering above the audience, Doukas' machismo has a subtle quality, manifesting itself more in Daltry-like shrieks (his "EEEEOW!" on "Trainride is essential if the song is to turn the corner gracefully toward its conclusion) than any sort of standard posing. In the classic sense he makes up in an onslaught of booming nasality what he lacks in innate gifts, and his resonance is reminiscent of Rob Tyner.

Another one of Earth Quake's backhanded assets, perhaps their greatest, is a kind of good-natured looseness. The straight-ahead momentum that threatens to roll right over the audience at one of their performances has been reproduced here in the form of guitars that are constantly straining to catch with each other and lead-background vocal relationships that may seem oddly out of proportion, individual voice becoming indistinguishable as everyone shouts "Kicks!" or some other lyrical focal point that says a lot about rock and roll exhilaration at its purest and most joyful. "Trainride," a 6 minute cut written by guitarist Robbie Dunbar, epitomizes Earth Quake's highly developed sense of free-form dynamics. The mobility given Dunbar by the addition of another guitarist on last year's 8.5, Gary Phillips, is being used more efficiently and to greater advantage this time around; the result is an album which is less careful and truer to the full-blown Earth Quake one is likely to see in concert.



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